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THE ECONOMICS OF MODERN COOKERY



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TORONTO

THE ECONOMICS
OF
MODERN COOKERY

OR

A Younger Son's Cookery Book

BY
M. M. MALLOCK

MACMILLAN AND CO., LIMITED
ST. MARTIN'S STREET, LONDON

1913

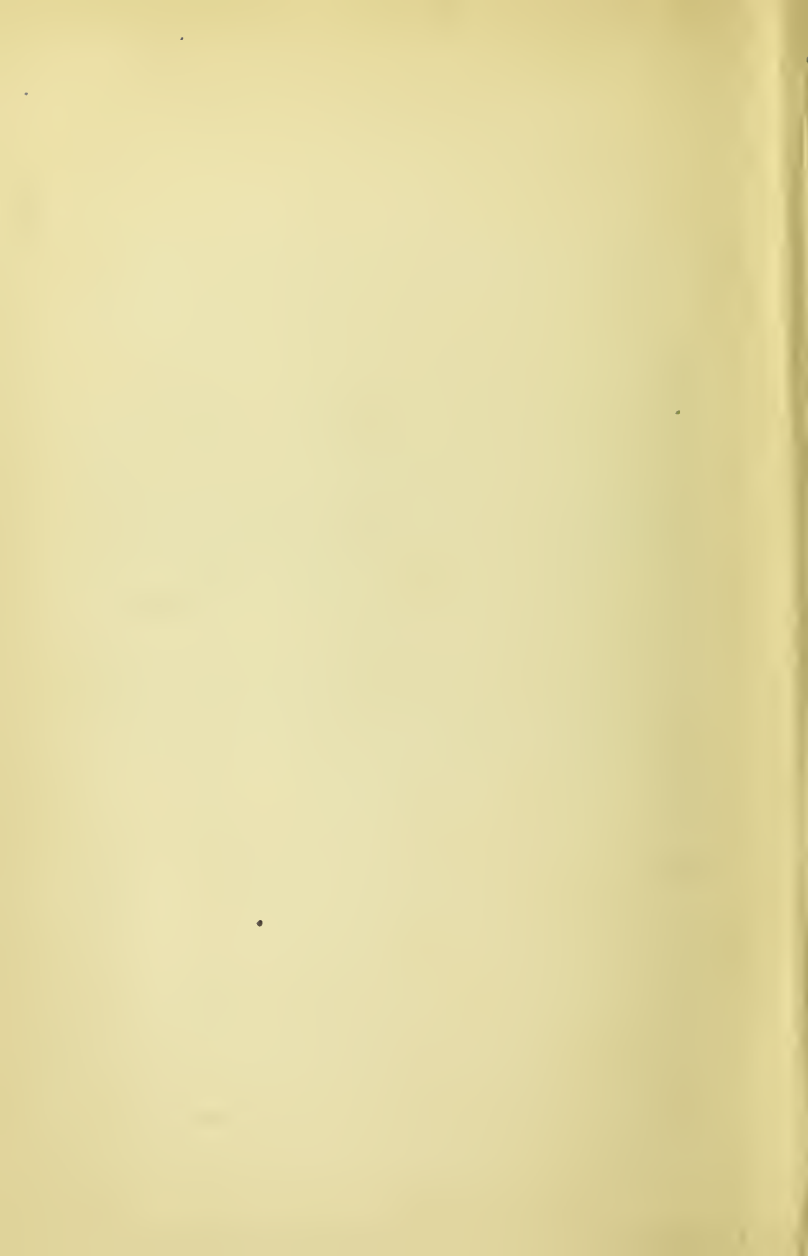
*First Edition entitled 'A Younger Son's Cookery Book' published 1896 ;
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PREFACE TO THE SECOND EDITION

THE work now re-issued in a new and cheaper form has already made its own mark under the title of 'A Younger Son's Cookery Book,' and it is in view chiefly of adapting it for circulation in America that this title is being at present altered to one more generally descriptive. In preparing the second edition for the press, a few extra recipes, at the request of some readers, have been inserted ; but except for these and a small quantity of other additional matter, the book has undergone no change beyond its change of name.

M. M. M.

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THE ECONOMICS OF MODERN COOKERY

CHAPTER I

INTRODUCTORY

BOOKS on cookery are written with widely-different aims, and many a volume that would be useful in one sort of an establishment is absolutely useless in another.

The plain and single-handed cook in a small household does not want to learn much as to the ways of using truffles and ortolans ; nor does a lady with a *chef* and a little army of kitchenmaids need a collection of hints as to "what to do with the cold mutton."

It will be well, then, to state quite clearly at starting the kind of household which the writer of the present volume has specially in mind ; though it may be observed, at the same time, that there are many others, whose circumstances are somewhat different, to whom it is hoped the book may prove equally useful.

First and foremost, then, a class is here addressed,

more numerous in this than in any other country, which consists of persons belonging to the upper ranks of society, who have been habituated during their early lives to the best cooking which time and money can procure; but who, when they come to settle in homes of their own, find themselves forced to live on incomes diminutive compared to those of their parents or elder brothers, and to content themselves with, it may be, three or four servants, instead of twenty or thirty.

One of the most constant reminders to such people of this change in their circumstances, is to be found in the difference of the meals now often set before them; and it continually happens, that from knowing what good cooking is, they conceive it impossible with their present means to make any approach to it, and since they cannot have the best, think there is nothing for it but to put up with anything.

It is the object of the present volume to dispel this species of fatalism altogether, and to show the house-keeper of moderate means that, with the assistance of a discriminating taste, some talent for organization, and an amount of technical knowledge not hard to acquire, she may, without overstepping her economic limits, secure a *cuisine* which in its more essential points may equal the best that the most unlimited outlay could command.

It is, in fact, with cookery as it is with dress or furniture. A dress faultlessly cut from material costing fifteen shillings, may have about it an air of perfect distinction and fashion; while fifty pounds' worth of stuff, if badly cut, will leave its wearer ill-dressed, and perhaps ridiculous. In the matter of furnishing, too,

a small sum may be so spent upon a room, as to give it a character of grace, dignity, and refinement; while many times the same amount might be squandered by a person without judgment, taste, or knowledge, in simply reproducing the effect of an upholsterer's shop.

And the same thing is equally true where cookery is concerned. Forty pounds might be lavished on a dinner which would make an epicure say that every dish was detestable; whilst a tenth part of the sum, employed with discrimination and skill, would provide one which every epicure would pronounce to be in its own way perfect.

Perfection, however, in cookery, as in other matters, depends, beyond anything else, on a complete knowledge of one's own limitations, and on aiming only at what the means at command will enable to be properly accomplished.

In determining the character of the *cuisine* in any household, four distinct elements must combine, viz.:

1. The standard which the taste and knowledge of the mistress enables her to maintain.
2. The amount of technical skill possessed by the cook.
3. The *time* which the latter can devote to actual cooking.
4. The kind and quantity of materials procurable.

In giving its distinctive character to any *menage*, it is the first of these factors which must always remain the chief one. Where the employer's standard of excellence is defective, the most unlimited outlay in skill, labour, or material will seldom produce results altogether satis-

factory ; whilst a small expenditure in each will suffice, where the stimulus of a constant demand for good work is present.

The *kind* of cooking which can be successfully achieved, must, of course, be determined by the primary expenditure in each case practicable ; but its quality, on the other hand, is largely dependent on the skill which the mistress of the house can in each case bring to bear in utilizing her own special resources. Cooks, especially cooks of the plain and single-handed type, are a class of people of whose faults we are accustomed to hear a good deal ; and there is no denying that, especially in small establishments, the cook's place is the one of all others the most difficult to fill satisfactorily.

In considering this difficulty, however, it should not be forgotten, that while a very great deal is expected from this class of servant, her opportunities for acquiring any real knowledge of her supposed art have generally been of the smallest. The women who offer themselves as cooks, for wages varying from £18 to £25 a year, have seldom had any regular professional training whatever. Such persons, in their migrations from place to place, may pick up a knowledge of how to do one thing or another with varying degrees of success ; but such knowledge is fragmentary and fortuitous only, and lacks all solid foundation.

The demand for cheap kitchen service is, moreover, so large, in proportion to its available supply, that motive for self-improvement is to a great extent wanting—almost anyone who calls herself a cook being sure of at least getting some sort of a place, and very often of

keeping it also ; and this for the simple reason that her mistress knows from experience how little chance there is of getting anything better by changing.

Skilled supervision is imperatively called for, wherever unskilled or partially skilled labour has to be employed ; but in the knowledge which would enable them to control the management of their own kitchens, English-women of the upper classes are, as a rule, deficient.

It is in this deficiency that half the difficulties of housekeeping, as commonly experienced, have their rise, and could it be generally removed, there is little doubt that many of the causes of complaint now so prevalent would vanish. In any department of life, those who know thoroughly how given results are to be obtained, will be certain in the long-run of commanding them ; and a woman, herself accustomed to really good cooking as met with in private houses, would possess an immense advantage, in forming the style of an inexperienced servant, over the professional cookery-teacher, whose models are, more often than not, those of the restaurant.

In proportion as mistresses became able to exact good work, it would become the interest of servants to supply it, since as soon as failure and extravagance ceased to be mysterious, they would cease to be regarded as inevitable.

Very many people at present seem to think, that, if they do but buy a cookery-book, they are providing a talisman which should make all things possible to any *chef de cuisine* who can read it.

A cookery-book, however, can no more make a cook, than a shilling handbook of oil-painting can make a

Sir Joshua Reynolds. Some previous practical acquaintance with cookery as a manual art is needed to make even its language intelligible, whilst for working successfully from written recipes, knowledge and experience (to be obtained generally by frequent failure only) are required.

And now let us explain in what way the present volume differs from others dealing with the same subject.

The main purpose of most cookery-books is that of providing specific recipes for the preparation of individual dishes—*generalization* of any kind being present either not at all, or only in a very small degree.

Such books assume, and assume justly, the existence of some elementary acquaintance with the processes involved, and it is only because this knowledge is so often absent, that their instructions are less useful than they might otherwise be to cooks and mistresses alike.

It is with the object of remedying this comparative inutility, that the present volume has been written. It aims, not at itself multiplying recipes, but at rendering any recipe, wherever met with, intelligible and easily carried out—not, therefore, at taking the place of any of the cookery-books already in circulation, but at giving an added value to all. By forestalling, as the writer seeks to do, the difficulties of the inexperienced housekeeper, it is hoped that these may be lessened, if not removed, and that by exhibiting clearly the causes of failure, the way may be paved for success.

CHAPTER II

ON THE FIRST PRINCIPLES OF COOKERY

So far as trouble and expense are concerned, the primitive fashion of dining solidly in the middle of the day had a good deal to recommend it.

Among people of moderate means, whatever their social position, this custom was formerly a very general one, and so long as it remained in vogue, what might be properly defined as 'plain' cookery remained also the rule in most small establishments.

In the kitchen presided over by the plain cook of sixty or seventy years ago, appliances were scanty and simple, and the more elaborate methods of the modern *chef* unknown; but roasting, baking, pickling and preserving were well understood and excellently accomplished; by the help of a liberal use of eggs and dairy produce, puddings and pastry, cakes and custards were evolved, towards which even now some of those who yet remember them look backwards with fond regret; whilst soups and jellies, trifles and tippy cakes, syllabubs and 'floating islands,' were concocted regardless of expense for more special occasions. With such flights as these, however, culinary ambition had its limits,

Soup formed no necessary part, as it now does, of an every-day dinner, and a stock-pot was as little required for common use as a steam engine. 'Frying' was mere frizzling in a shallow pan. French 'kickshaws' were held in contempt, and such remains of meat or poultry as there might be, furnished cold meat for supper, or were disposed of in the time-honoured 'hash.'

Since the custom of dining late, however, has become, as it now is, widely adopted even in small households, the need for a different style of cooking from that which often contented our grandparents, has made itself generally felt. Dinner, as the word is now understood, means something more than a satisfying meal. Even in its simplest form it must consist of four or five different 'courses'; and a cook, however 'plain,' must do, or at least profess to do, much that would have been once looked on as quite outside her own province, and as trespassing on the domain of the professional *chef*. She must be able thus to provide soup of some sort for every day in the year, and to make other sauces besides melted butter; she must understand how to use the fat bath and the frying basket, and to furnish at least apologies for a fair number of entrées and savouries.

Great success does not, as a rule, attend the efforts of this class of artist. She herself, it is true, is mostly well satisfied, but this is because she has never really seen any good cookery. To give her some idea of what this is like, might perhaps inspire her with a wish to improve, but where such improvement is to be actually effected, it must be through her learning to understand clearly, not merely in what way her own work is faulty, but what are the practical steps she must take to amend it.

It is to place it within the power of mistresses to supply this knowledge, that forms the main object of the present work, and as comparatively few educated women have studied the subject very much, and numbers have never studied it at all, to begin at the beginning will be our best course.

Cookery then is, properly speaking, a branch of applied chemistry. To cook anything, in the narrower sense of the term, means to bring about changes in it by submitting it to the action of heat, and usually of moisture also, which will make it more fitted for food; and it is on the nature of this action on different materials that the *rationale* of the cook's art chiefly depends.

To take a familiar instance: everyone knows the difference between a hard-boiled and a soft-boiled egg, and most people can recall the tough horny edges of an egg that has been fried.

These differences are due to the differences in the degree of heat to which the 'albumen' of the egg has in each case been subjected. A so-called 'soft-boiled' egg thus has only been allowed to remain in boiling water long enough to raise its own temperature to about 160° Fahrenheit, or 52° below the boiling point; a 'hard-boiled' egg becomes such by being made as hot throughout as the boiling water which surrounds it, while the thin outer edges of a fried egg, are rendered stiff and horny by the still greater heat of the fat used in cooking them.

Similarly with regard to meat: good cooking can make any meat tender, and bad cooking can make any meat tough; and with meat as with eggs the reason is the same, namely, that the substance called 'albumen'

which both meat and eggs contain, and on the presence of which the value of both as food mainly depends, becomes tougher and more indigestible, the higher the temperature (beyond a certain point) to which it is subjected.

It is this effect of heat on *albumen*, therefore, which has to be considered whenever the cooking of meat or eggs is in question, and which mainly determines the right and the wrong, whether in the making of a soup or a custard, the roasting or boiling of a chicken or a joint, or the frying of a cutlet or an omelet.

We will now see, to begin with, what are the special ways in which it bears on meat cookery.

Take a little bit of raw meat, and put it in cold water. The juice gradually soaks out of it, colouring the water pink, and leaving the meat nearly white.

Now take another bit, and pour boiling water upon it ; and though no juice can be seen escaping, the whole surface of the meat turns a whitish colour directly.

Lean meat is made up of bundles of hollow fibres within which the albuminous juices are stored. Wherever these fibres are cut through, the juice oozes out and spreads itself over the surface of the meat. If, as in our first little experiment, the meat is put in cold water, or even in warm water, or exposed to a heat *insufficient to set the albumen*, either in an oven or before the fire, the albuminous juices are in the first case drawn out and dissolved, and in the second evaporated. In either case the meat is deprived of them. But if, on the other hand, the meat is put into boiling water or into a quick oven or before a hot fire, the surface albumen is quickly set, and in this state forms a tough

white coating which effectually plugs the ends of the cut fibres, and prevents any further escape of their contents.

Here, then, we have the first principles on which meat cookery must be conducted ; viz., that if we wish to get the juices out of the meat, as for soups and stews, the liquid in which we put it must be *cold* to begin with ; while if we wish, as for boiled or roast meat, to keep them in, the meat must be subjected *first of all* to the action of boiling water, a hot fire, or a quick oven.

The meat of soups and stews, however, must not be raw, and that of joints must not be tough ; and the cooking, therefore, of both one and the other, however it is begun, should be completed at just such a moderate temperature as will set, but not harden, the albumen. That is to say, the soup or stew must be *raised* to this temperature, after the meat juices have been drawn out by a lower one, whilst a joint or fowl must be *lowered* to it after the surface albumen has been hardened by a higher one.

To enter into the merits of the more elaborate cooking processes, it is necessary to have first grasped the simpler ones ; and roasting and baking, boiling and frying, broiling and stewing, should each, before further progress can be made, present to the mind's eye its own distinct picture.

The 'primary methods of cookery,' as they are sometimes called in the quasi-scientific text-books now used in elementary schools, resolve themselves, at the outside, into the six ways just mentioned, and to a description of these, sufficiently detailed to make any subsequent explanations unnecessary, we will devote the following chapter.

CHAPTER III

ELEMENTARY WAYS OF COOKING : THEIR THEORY AND PRACTICE

OF all the various ways in which heat is applied in cooking, roasting and boiling are at once the most primitive and the most obvious. It is, therefore, as derivatives of roasting that we should reckon broiling, frying, and baking ; whilst, similarly, stewing and braising may be looked on as derivatives of boiling.

ROASTING AND BAKING.

Roasting is cooking by the 'direct' or 'radiant' heat of an open fire, in contradistinction to *baking*, which is cooking by heat 'reflected' from the sides of an oven. As far as the roasting and baking of meat, however, are concerned, the rules are substantially the same, and the two may therefore be dealt with together.

To tell how long it will take to roast or bake a joint, it should always be first weighed, and the following table shows approximately the time which should be allowed :

For a *thick* piece (such as sirloin of beef or leg of mutton) 20 minutes to the lb., and 15 minutes over.

For a *thin* piece (such as breast of mutton) 15 minutes to the lb., and 15 minutes over.

For pork or veal 25 minutes to the lb., and 15 minutes over.

(Thus for a leg of mutton or sirloin of beef weighing 6 lb. allow $2\frac{1}{2}$ hours.)

For poultry and game, 15 minutes to the lb., and 15 minutes over, is a safe average.

Meat which is to be roasted or baked should not be *washed* on any account, but only wiped over on the outside with a clean damp cloth. If to be roasted, it should then be hung on the rotating hook of a roasting-jack; while, if to be baked, it must be set on a trivet or meat stand, and placed in a dripping-pan large enough to project two or three inches all round it.

We now come to the essential point, viz., that if the meat is to be well cooked, it must be exposed for the first few minutes to a very high temperature, and then for the remainder of the time to one considerably lower; the object of this being, in the first place, to harden the *albumen* on the outside, and so prevent the escape of the juices, and in the second, to prevent the similar hardening of the albumen in the inside.

Let the meat hang close to the fire, therefore, or remain in the hottest part of the oven for the first 10 minutes, and then draw it back, or move it to a cooler shelf.

Whether during roasting or baking, meat must be often *basted*, i.e., must have the melted fat which has run from it poured over its surface with a spoon or ladle, to prevent it from drying up or burning.

In arranging meat, therefore, for roasting or baking, it should always be noticed whether it has enough fat

of its own to supply the needful dripping, and if not, a little should be put in the pan and also on the top of it. Things which have no fat naturally on the outside, such as poultry, rabbits, etc., should have a slice of fat bacon laid over them, or tied round them if they are hung on a roasting-jack; whilst they are sometimes still further protected from browning too rapidly, by a piece of buttered paper, which is taken off only during the last quarter of an hour.

Where a piece of bacon is thus used, it should be slit

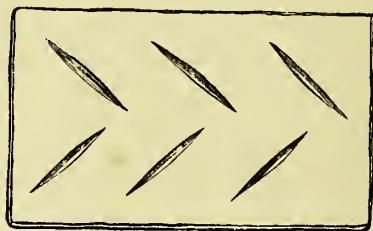


FIG. 1.

obliquely (as at Fig. 1), to prevent it from curling up, as it would otherwise do.

Meat roasted in front of an open fire requires, it must be remembered, a good deal more basting than meat cooked in an oven. Every 10 minutes is not too much, on an average, in the former case; while every 20 minutes, except for very small things, will usually be quite sufficient in the latter.

BOILING.

Here the *principle* on which the heat should be applied is exactly the same as in baking and roasting, viz.,

a high temperature to begin with, to be succeeded during the remainder of the time by a lower one.

The time to be allowed in proportion to weight is also the same, except that, as boiled meat should never be underdone, 20 minutes to the pound, and 15 minutes over, on the whole time thus reckoned, may be taken as a minimum.

To boil, say, for instance, a leg of mutton, see that there is amply sufficient water in the pan to cover the joint; add salt to this in the proportion of about 2 tablespoonfuls to the gallon, and see that it quite boils before putting the meat in. Let it recover its temperature, and then remain actually boiling for 5 minutes; then draw it to the side of the stove, and let it *simmer* only for the rest of the time of cooking.

Meat thus cooked will be firm, juicy, and tender; while if put on to begin with in cold water, it will be made dry and fibrous; or if *boiled* the whole time, tasteless and leathery.

The temperature after the boiling has been stopped, must, however, not be left to chance, as, if a proper cooking heat is not maintained, the meat, except on the outside, will not be done enough. To ascertain whether the pot is really simmering, notice whether the surface of the liquid stirs gently but does not bubble, except, perhaps, a very little at the edges. This being the case, it is all right; but a completely still surface indicates too little heat, and a bubbling one too much.

Roasting, baking, and boiling, are parts of her work in which a cook, otherwise of very small acquirements, often succeeds perfectly; and we have here touched only, therefore, on the points of chief importance. But

the next operation being a more delicate one, we shall speak of it somewhat more particularly.

BROILING.

Broiling, like roasting, is cooking by the direct rays of the fire ; but, unlike roasting, it is adapted to small and thin pieces of meat, such as chops and steaks.

The whole of the cooking is here accomplished by the application of a sharp heat to the outside, and the manner of this application is so regulated as to allow of the outside being effectually hardened, while the inside is at the same time no more than gently cooked.

To accomplish this, some little care and judgment are required, and it is for want of such care that grilling is, in private kitchens, often more or less of a failure, owing to the meat being either dry, tough, or underdone.

Meat for broiling or grilling should be of the best quality, carefully chosen, and neatly trimmed.

The choice of a 'rump' steak is not always easy, as a butcher will generally only cut the piece which comes next, and this may or may not be one of the best cuts as it happens.

The 'fillet' steak is more certain, and also, weight for weight, more economical ; but the price per pound is always high, and one generally has to get a whole fillet.

For convenience in trimming into small neat steaks, a slice from the upper part of the 'tender' or 'thick' side of the round (see Chap. XXII., p. 344) is greatly to be preferred ; and this, though not so absolutely to be depended on for tenderness as the fillet, is, other things being equal, generally quite as good as the rump.

A steak, to be properly cooked through, should be cut to not more than $1\frac{1}{2}$, and not less than $1\frac{1}{4}$, inches in thickness.

Before trimming, it should be laid on a board and thoroughly well beaten with a wetted cutlet-bat or rolling-pin, as this is of great service in making the meat tender.

For little round fillet-steaks, the *fillet* of beef has only to be sliced to the required thickness, and the slices then trimmed, if necessary ; but if they are to be cut from a larger steak, this should be marked with a cutter or the rim of a tumbler, and the pieces then cut out with the



FIG. 2.

point of a sharp knife—a strip of fat, if to be had from the outside of the meat, being then pinned round each with a skewer.

To trim a larger steak, see how large a solid round or oval can be got out of the piece at disposal, which, besides a strip of fat going partly round on the outside, will usually contain some other fat, and perhaps a little bone as well.

To cut a shapely steak from a piece of meat like this, loosen the outside strip of fat (A, B, C)—not all round, but only from B to C ; then cut the meat through on the dotted line, so as to form the round or oval piece

D, E, F, and pin the loose end of the fat round it with a small skewer at A—thus :



FIG. 3.

the remainder of the meat being used for some other purpose. Of course, the whole can be broiled together if preferred ; but this is always an untidy way, and in getting meat for steak, it is really the best plan to get a piece large enough to supply two different dishes.

For the choice and trimming of cutlets, see Chap. XVII.

For cooking on a gridiron, the state of the fire must be the first consideration, a bed of glowing coals, without smoke or flame, being *de rigueur*.*

Over this, stand the gridiron, with its bars from 3 to 6 inches above the coals, according as the heat is less or greater. Let the gridiron get hot through, then grease its bars slightly with a bit of suet or white wax, and return it to the fire. Lay the steak on it, and let one side cook for about a minute ; then turn it with steak-tongs or between the blades of two knives, let it cook an equal time on the other side, turn again, and continue turning about every two minutes till done.

If grease drops from the steak and makes a flame,

* Steaks or cutlets can be cooked fairly and with somewhat less trouble in a hanging gridiron *in front of* a clear fire ; but the effect is never quite equal to that of genuine grilling.

there is no need to withdraw or raise the gridiron, as a grease-nourished flame will give no taste as a coal-flame would.

The time required for grilling is regulated by the thickness, not the weight, of the meat, and may be reckoned approximately as follows :

For a steak $1\frac{1}{2}$ inches thick	(well-done)	...	18 minutes.
" "	(under-done)	...	15 "
For a steak $1\frac{1}{4}$ inches thick	(well done)	...	15 "
" "	(under-done)	...	12 "
For a chop 1 inch thick	(well-done)	...	10 "
" "	(under-done)	...	8 "
For a cutlet $\frac{1}{2}$ inch thick	(well-done)	...	8 "
" "	(under-done)	...	6 "

Anyone possessing a little experience will, however, be able to tell by a touch when the meat is cooked sufficiently, since, when still *raw* in the centre, the outside will recover slowly from the pressure of a finger ; when *under-done*, though yielding readily, it will rebound at once ; and when *well*, or what some people would consider *over done*, it will scarcely yield at all.

Frequent turning, as above directed, is essential, as without it the meat-surfaces will be unequally contracted, and the meat drawn out of shape. The use of knife-blades or steak-tongs for this turning is essential likewise, since a fork stuck into the meat would let out the gravy, which is before all things to be avoided.

A chop or steak, when properly grilled, should look plump in the middle. When it does so, this is a sure token that the albumen on the outside has been sufficiently hardened to begin with, since it is the expansion of the air thus imprisoned in its interior that gives the meat this puffed-up, or cushion-like, appearance.

FRYING.

Frying may be looked on as a derivative of broiling, and passes by easy stages, from broiling on a slightly greased metal plate, or *sautéeing* in a shallow pan in a small quantity of butter, to cooking by actual immersion in a bath of hot fat. It is of this latter kind only that we need here speak particularly.

In a house where small and delicately made dishes are in demand, and where variety in the re-dressing of cold meats has to be studied, this frying in deep fat, or 'wet frying' as it is called, is one of the cook's most needful accomplishments. Like many others of the finer kinds of cookery, however, though exceedingly easy to do well, it is also exceedingly easy to do badly ; and, as a matter of fact, it is often done very badly indeed. We shall, therefore, not look on it as time wasted, if we give, with some minuteness, the conditions of failure and success.

For frying in deep fat, a pan is wanted of size and depth sufficient to allow of the complete immersion of the things fried. An ordinary stewpan of 7 or 8 inches in diameter, and 4 or 5 inches high, will do perfectly, except for long things like soles, which, if of any size, require a pan or 'frying-kettle' made on purpose.

Into this stewpan or frying-kettle a wire basket, called a 'frying-basket,' should fit quite loosely, the basket measuring quite an inch less across the top than the pan.

The *best* fat for frying is undoubtedly olive-oil ; but the expense of this in England is an objection, and for most purposes a mixture of beef and mutton dripping, in about equal quantities, answers perfectly.

Such dripping can often be had from the butcher ready for use for about 6d. the lb., or fat can be bought and melted out, or, as it is called, 'rendered' (see Chap. XIX., p. 313), at home. Properly prepared, this fat, when cold, forms a firm, hard cake, which can be kept in the pan and put on to get hot when required.

In price this fat comes to about the same as American lard—*i.e.*, 5d. to 6d. the lb.—but it has the advantage of wasting away much less quickly in using; and, though there are certain things for which lard is to be preferred,* for most purposes good dripping is the better of the two.

In buying a stewpan for deep-fat frying, one of seamless steel or aluminium would be the best to choose, as, though more expensive than an ordinary iron pan, it is more easily kept clean, and will last much longer.

Sufficient fat should be put in the pan to fill it about two-thirds full. From 2 to 3 lb. for a pan 8 inches in diameter will not be too much.

If proper care is taken of this fat—*i.e.*, if it is always strained after using, and never allowed to burn—it will keep good for almost an indefinite time; and if only used when the proper frying temperature has been reached, it will contract no taste from anything cooked in it, and may be used for fish, meat, or sweet things indifferently.

Of course, it will diminish slightly in quantity with each time of using, so that this loss should be made up for by continual small additions.

* All forms of fried batter, such as fritters, beignets, etc., are best cooked in lard, and when these are often wanted it will answer well to keep a separate pan of frying lard on purpose.

The pan, basket, and fat having been provided, the temperature of the latter is the next consideration.

Many cooks, and many cookery-books too, talk about frying in 'boiling fat'; but this is a great mistake, and a misleading one as well.

Most fats, certainly almost all animal fats, under ordinary atmospheric pressure become *burnt* or *decomposed* at a lower degree of heat than would be required to *boil* or turn them into gas. But they can attain, nevertheless, a very much higher temperature than that of boiling water, without undergoing any further alteration than the exchange of a solid state for a liquid one; and it is owing to this faculty that they supply the best medium possible for the application of a high degree of surface-heat to small and delicate objects, which in boiling, would become sodden and tasteless, and in roasting or baking, dried up and destroyed. The temperature of the fat in frying is, therefore, of the first importance, and within certain limits this varies according to the nature of the things to be fried.

For rissoles, croquettes, smelts, etc., which are protected with a covering of egg and breadcrumbs, 380° Fahr. is the proper heat; but for some things this would be too much, and for others too little—thus, parsley fried in fat as hot as this would turn brown and shrivel, whilst whitebait and potato chips would not be properly crisped under a temperature of nearly 400°.

There is an instrument for determining the heat of fat which goes in kitchen parlance by the name of a 'fryometer'; but no such aid ought really to be required, as

a little experience should enable anyone to tell with quite sufficient accuracy when the proper degree has been attained. To do this it is only necessary to note the time when a faint blue smoke first rises from its surface. As soon as this is clearly visible, the fat is fit for ordinary frying purposes (*i.e.*, the temperature of 380° has been approximately attained). For the frying of parsley, and also of some sorts of batter mixtures, which want more leisurely cooking, draw it aside when the smoke begins to rise, and wait a minute or so before using; while, for giving the finishing touch as described (Chaps. XV. and XVI.), to whitebait and potato chips, watch till it rises thick and fast, and of a rather darker colour than it was to begin with.

The chief difficulty here is that people unaccustomed to frying, sometimes find it hard to distinguish whether the smoke actually is rising or not, so that it will now and then be doing this vigorously before they have noticed it at all.

Often this is due to the stove being in a bad light, but oftener to their not knowing what to look for nor when to look. Till the fat is quite melted, it should be remembered, there will be nothing to be seen, since it is only after the melting is accomplished that it even begins to get hot. After this, however, it will not be long before it begins to bubble slightly, if, as is usually the case, there is any moisture in it; and this bubbling shows, not as cooks sometimes fancy, that the *fat* is boiling, but that it has reached the temperature of *boiling water*, and that the water contained in it is being driven off as steam.

The water thus got rid of, the bubbling will stop.

The surface of the fat will become smooth and still, and in a few minutes, especially if looked at sideways, the blue smoke will be seen rising.

If, however, you still fail to detect it, a little bit of dry bread can be thrown in to make sure. If the fat bubbles freely around it, and the bread in the course of a minute or so has turned brown, this shows that the 'smoking' heat has really been reached; while, if small bubbles only appear, and the bread stays pale, the fat is still too cool.

The preparation of things for frying is very various, and may consist either in drying them, by dusting with flour, or in dipping them in raw egg and coating with breadcrumbs or vermicelli, or again, in covering them with pastry or batter. Samples of each method will be given in their proper place.

When prepared, the things must be placed in the basket not too close together, and then lowered gently into the fat. They will generally sink to the bottom for a minute or two, and only float when they have begun to brown. Rissoles, and things which are soft inside, must then be kept constantly turned about with a spoon or knife to ensure their being evenly done all over, or else they may burst and get spoiled.

When a bright golden brown, take up the basket and let the fried things drain in it, *over the hot fat*, for a few seconds. Then take them out gently one by one (this is best done as quickly as possible with the finger-tips), and lay them either on a sheet of whitey-brown or *kitchen* paper, or on a little stand covered with wire netting, called a *pastry rack*, and let them remain thus in a hot place till wanted.

The next lot should then go in, and so on till all are done.

The draining over the pan is one of the principal things to attend to; if it is neglected, the fat will cling about the fried things, making them both look and taste greasy, whereas if properly drained in the basket to begin with, they will afterwards scarcely mark the paper. When, as is sometimes the case, no frying basket is used, each thing fried should be drained between the spoon or knife, and the edge of the pan. Many cooks, instead of doing this, bale the things out of the fat so quickly and carelessly, that each, when laid on the paper, may be seen standing in its own pool of grease.

The frying over, draw the pan away from the hot part of the stove at once, as if left on with nothing in it to cook, it will quickly get overheated and burn—becoming thus not only spoilt for future use, but running the risk of catching fire as well, as the thick dark smoke which then rises from it is very inflammable.

To keep fat long in good condition, it should be always strained after use before putting it away. It should get a little cool first, and then be poured through a fine strainer or an old hair sieve into a clean pan. A sediment of burnt scraps and crumbs will thus be got rid of which would else sooner or later decompose, and so far alter the condition of the fat as to make it unfit for frying.

The pan, after being emptied, should not be washed, but wiped out with a dish-cloth or piece of paper, and the fat returned to it and put aside to get cold.

Sometimes, after being in use a short time, fat seems

to suddenly lose its frying power, only making everything put into it look dark and greasy. If examined in this state its substance will appear coarse and granular, and as if saturated throughout with a treacle-coloured liquid.

This is a sure sign either that the straining has been neglected, or the fat allowed to burn, and that in one way or the other it has become really altered. In this state it is absolutely good for nothing, and must be thrown away.

STEWING.

This differs from boiling, first, in the much smaller quantity of liquid employed, and, secondly, in the lengthened application of a uniformly low temperature.

In stewing pure and simple, the object, instead of being, as in all the foregoing methods, to *shut in* the juices of the meat, is on the contrary to get them out, so that they may flavour the accompanying gravy and vegetables ; and when a medley of different things are to be cooked and eaten together, no better way than stewing can be devised, since what one loses the other gains, and *vice versâ*.

As an example of this kind of cooking, we may take the familiar Irish stew. Here, meat, potatoes, and other vegetables can be employed in any proportion preferred, but as a general rule potatoes should predominate, then meat, and then such flavouring accessories as turnips and onions.

The average ingredients for a moderate-sized stew would be thus :

Potatoes, 2 lb.

Meat (chump end of loin of mutton by preference), 1 lb.

Turnip about $\frac{1}{2}$ lb. (1 large one).

Onion about $\frac{1}{2}$ lb. (1 large one).

Salt about 2 teaspoonfuls.

Pepper about 1 teaspoonful.

Cut the meat in small neat slices (or in outlets if liked, but this takes rather more), and season it well.

Have the vegetables ready washed and trimmed. Cut the onion in thin slices, the turnip in thicker slices or small blocks, about two-thirds of the potatoes in slices, and the other third in quarters or eighths, according to size. Sprinkle the vegetables with the rest of the seasoning, then put a layer of the sliced potatoes in the bottom of the stewpan, then a layer of the pieces of meat, and then of the onion and turnip; then potatoes, meat, onion, and turnip again, finishing with the quartered potatoes. Pour in about half a pint of cold water or stock; cover the pan and put it to simmer gently by the side of the stove for about $1\frac{1}{2}$ hours, examining, and shaking or turning it about a little occasionally, to make sure that it is neither boiling nor sticking to the bottom of the pan and getting burnt. It will be far less likely to do this if a sheet of buttered paper is laid closely over the top, as for braising (see p. 29).

The time above given, is for neck or loin of mutton, or for other parts of meat naturally tender. Where shin, or gravy beef, or other tough parts are used, longer cooking ($2\frac{1}{2}$ to 3 hours) will be required. Instead of a stewpan or saucepan, a covered jar of the sort known as a stew-jar or Nottingham jar, with a lid, or one of the fireproof casseroles now to be easily obtained,

may be used for this sort of cooking; and in either of these, the materials, arranged as above described, may be left to take care of themselves in a very slow oven till done. This is a very convenient mode of cookery for simple materials, if one happens to be in out-of-the-way places, where neither appliances nor skill are abundant. Steaks, outlets, and other pieces of meat intended to be served whole, can be stewed exactly as above described, either with or without vegetable accompaniments; but in the case of these, a few minutes' preliminary frying or broiling is necessary, in order to prevent the escape of their juices.

BRAISING.

This is a slightly more elaborate form of stewing, combined with an additional touch of roasting or baking.

Unlike roasting and boiling, braising is exceptionally well suited to small pieces of meat, and is, therefore, much to be recommended, when, as not seldom happens, a little dinner dish, less substantial than a joint, not so homely as a stew, and rather more solid than a mere entrée, is to be provided.

The braising of a fillet of beef may serve as an example. Any fairly deep pan with a cover to it, will do for braising, so long as it is proportionate to the size of the thing to be braised in it—that is to say, not large enough to leave more than a couple of inches or so of free space all round.*

* Pans specially made for braising are furnished with a sunk lid, so made as to hold hot coals or glowing charcoal, and thus allow of top and bottom heat being applied at the same time. These pans are expensive, however, and an ordinary stewpan really answers perfectly.

Melt 1 oz. butter in the pan, and then put in a layer of mixed vegetables (carrot, turnip, onion, celery, etc.), cleaned and cut in small dice, to the depth of about three-quarters of an inch, together with a bunch of herbs or *bouquet garni*, consisting of a sprig of parsley, a sprig of thyme, and a bay leaf, all tied together.

On the bed thus prepared lay the meat, neatly trimmed and fastened into shape, and larded or not, as required.

Put the cover on the pan, and fry, or rather, *cook*, over the stove in its own steam, for about 15 minutes, during which time it should not be further disturbed than by an occasional shake to prevent it from sticking.

Next, pour in enough stock or water to just touch the bottom of the meat; cut a piece of white kitchen paper to about the size of the pan, or rather larger; grease it with fat or butter, and lay it closely down over the meat and vegetables so as to keep in all the steam. Put on the lid and simmer very gently till done, raising the paper now and then, and basting the meat with a little of the gravy.

The time of cooking will vary with the kind and quality of the meat. For a rump or fillet steak, $1\frac{1}{2}$ hours will most likely be quite enough, whilst meat taken from some tougher joint may want nearly twice as long. A young pigeon will take from 40 to 45 minutes, an old one an hour or more. For large thick pieces of meat from 30 to 40 minutes to the lb. is about what may safely be reckoned. When the meat is done enough, take it up, brush it over with a little butter or melted glaze, and let it brown for 10 minutes or so, in a hot oven.

Strain the vegetables from the gravy, skim the grease from the top of this, and thicken it with brown *roux* or otherwise (p. 67), for sauce to pour round the meat. If vegetables are scarce, those used for the braising may be chopped evenly and arranged in little heaps or in a border, round the dish. But fresh vegetables separately cooked will both look and taste better. Young peas, neatly-cut French beans, potato chips, button mushrooms, or spinach (see Chap. XVI.), are all of them suitable for this purpose; while the vegetables which have been used for braising, will be a valuable addition to the stock-pot.

CHAPTER IV

SOUPS

THE different preparations to be obtained from the varying treatment of food materials, will be now considered ; and for convenience' sake, these may be roughly classified as follows :

1. Soups.
2. Sauces.
3. Ragoûts, minces, and purées.
4. Pudding mixtures (including batter, soufflé, and custard mixtures).
5. Pastry mixtures.
6. Bread and cake mixtures.
7. Meringue and icing mixtures.
8. Jellics.
9. Cream and curd mixtures.

To one or another of the above divisions, there is scarcely a dish which cannot be altogether or in part referred, and when the general rules of procedure in each case have been mastered, a little practice only will be needed, to bring almost any *plat* for which the ingredients are forthcoming within fairly easy reach.

SOUPS.

Soup-making is an art in itself, but though a simple one, it is an art in which the average English plain cook does not often excel.

Certain soups there are undoubtedly, which require skill as well as mere care, to be successful ; but there are others, and amongst them some of the very best—so easy as to give no excuse for failure.

Many as are the different varieties of soups, all, without exception, may be arranged under three principal headings, viz. :

1. Purées.
2. Thickened soups.
3. Stocks or broths (clarified or unclarified).

‘Purées’ are soups which altogether, or in part, owe their consistence to the *pulping* of the solid materials of which they are composed.

The ‘thickened’ soups are those which are thickened artificially, by the addition of starch, egg, or both of these together, while the ‘stocks’ or ‘broths’ are *infusions* or *decoctions*, merely obtained by cooking meat, bones, or vegetables, in water.

Purée Soups.

Purée soups are, of all others, the simplest, easiest and most economical ; but as in many cases there is a tendency in the thick part in these to settle down or separate from the thin part, some starch or egg is added, in the same way as for a thickened soup, whenever a very smooth and even texture is required.

The ingredients of almost any food preparation can be arranged under certain headings, according to the offices they fulfil, and we need only learn how to combine them in a few typical instances, to know how to do so in all.

Thus, taking the class of purée soups, for example, we find in each :

- (a) The *foundation*—which can consist of peas, beans, lentils, vegetables, fish, flesh or fowl, as the case may be.
- (b) Flavouring materials—as onions, herbs, or what not.
- (c) Sometimes, though not often, colouring matter—such as spinach-juice or lobster-spawn.
- (d) Liquid—whether stock, water, milk, or a mixture of all three.
- (e) Fat—in the shape of dripping or butter in small quantities.
- (f) *Liaison*—viz., starchy material of some sort (such as flour, cornflour, sago, etc.), or else yolk of egg, with or without a little milk or cream.

As examples of purée soups the three following may suffice :

No. I.—LENTIL SOUP.

(FOUNDATION CONSISTING OF DRIED SEEDS.)

Ingredients.

Foundation :	Lentils, $\frac{1}{2}$ pint.
Flavouring :	1 small onion.
	1 small carrot.
	1 small turnip.
	1 small piece of celery.
	6 peppercorns.
	2 cloves.
	Bunch of herbs (parsley, thyme and bay-leaf).
Fat :	Butter or dripping, 1 oz.
Liquid :	Stock or water, 1 quart.
Liaison :	Flour or cornflour, 1 oz. (tablespoonful).
	Milk, $\frac{1}{2}$ pint.

Method.—Put the dripping in a saucepan and let it melt. Add the herbs and flavouring ingredients (the vegetables washed, peeled, and cut in thin slices). Let them fry from 5 to 10 minutes, stirring them to prevent burning, but allowing them to brown or not, according as the colour of the soup is to be dark or light. (It should be the former when red, or Egyptian lentils,—the latter, when green, or German lentils are used.)

Wash the lentils well by putting them in a sieve or colander and pouring water over them—they always need this as they are very dusty. Then put them in the saucepan with the fat and vegetables; simmer till tender (about $1\frac{1}{2}$ hours), rub through a sieve, return to the pan and re-heat.

However fine a sieve has been used, the purée, it may here be noticed, in any soup of this sort, will still look granular; and it is to get rid of this defect that the liaison should now be added.

To make this, put the milk on to boil, except about half a wineglassful, in which the flour must be mixed to a smooth thin cream.

When the milk boils, pour this into it gradually, stirring all the time and continuing to stir till it is evenly thick and smooth like arrowroot. Add the sauce thus made (gradually also) to the hot soup and stir till the two are completely mixed. Then let the whole boil together for 5 or 10 minutes, and in conclusion add pepper and salt as required.

No. II.—POTATO SOUP.

(FOUNDATION CONSISTING OF SUCCULENT VEGETABLES.)

Ingredients.

Foundation :	Potatoes, 1 lb.
	Onions, $\frac{1}{4}$ lb.
	White part of celery, $\frac{1}{4}$ lb.
Flavouring :	Bunch of herbs.
	6 peppercorns.
	2 cloves.
Fat :	Dripping or butter, 1 oz.
Liquid :	Stock, water, or milk, together or mixed, 1 quart.
Liaison :	Pearl sago, crushed tapioca, cornflour, or flour, 1 oz.
	Milk, $\frac{1}{2}$ pint.

Method.—Melt the fat, and cook the vegetables and flavouring materials in it, but do not let them brown at all. To stir them in the pan for 5 or 10 minutes will be sufficient, but it is better to cook them gently with the cover on for 15 or 20 minutes, shaking the pan often to prevent them from sticking to it. Add the stock or other liquid, simmer till tender (about $1\frac{1}{2}$ hours), put through the sieve and re-heat.

With a vegetable soup of this kind, the tendency of the solid part to separate from the liquid is very marked, and a liaison is always required.

If sago or tapioca is used for this purpose, just sprinkle it in, stirring up the soup from the bottom to prevent it from settling. Then add the milk, and let the whole boil for 10 or 15 minutes or *until the sago is clear*. If the liaison is to be of flour and milk, these may either be made into a sauce and added as in the previous recipe, or mixed smoothly together and put in at the same time with the rest of the liquid,—as in the recipe which follows :

No. III.—GREEN-PEA SOUP.

(FOUNDATION CONSISTING OF GREEN VEGETABLES.)

Ingredients.

Foundation :	Green peas, $\frac{1}{2}$ pint.
Colouring :	$\frac{1}{2}$ dozen spinach-leaves, or a few drops of green colouring liquid.
Flavouring :	1 small onion or shallot. 1 sprig of parsley. 1 sprig of mint.
Fat :	Butter, 1 oz.
Liquid :	Light-coloured stock or milk, 1 pint.
Liaison :	Cornflour, $\frac{3}{4}$ oz. 1 yolk of egg Cream, $\frac{1}{4}$ pint } if liked.

Method.—Cook the peas, spinach-leaves, and flavouring materials in the butter, for 15 or 20 minutes, with the lid on, shaking the pan often, and taking care not to spoil the colour of its contents by letting them get too hot. Mix the flour to a cream first, with a little of the stock ; add it, together with the remainder of this, and let all simmer till tender, stirring often, as, when the liaison is added in this way to begin with, the soup, if not stirred, is especially liable to get lumpy.

Rub through the sieve, return to the pan, and boil from 5 to 10 minutes. This will make a very fair soup as it is, but the addition of the egg and cream will be an improvement.

For this, beat the yolk of the egg well, and mix it thoroughly with the cream in a large basin ; then pour the soup on it gradually, very hot, but not quite boiling, and stir well together. If only the quantities of egg and cream above given have been used, these will be sufficiently cooked, but if more, the soup will probably

require re-heating. It must on no account be allowed to *boil*, however, after the egg and cream have been added, as if it does, these will curdle and spoil it; and to prevent this it is better either to put it in a jar which can stand in a saucepan of simmering water, or in a *bain-marie*,* if there is one. It must be stirred without ceasing, and taken off the fire, before the egg has shown any sign of forming into little specks.

By one or other of the three foregoing recipes, any purée soup (with some trifling modifications) can be made.

The *first* is adapted for soups made of *dried seeds*, such as peas or haricot beans. The *second*, for purées of *succulent* vegetables, such as potatoes, carrots, turnips, onions, artichokes, or asparagus stalks, any or all of which may be used together or separately. Whilst the *third* is more specially suited to such delicate green vegetables as lettuce, spinach, sorrel, or young green peas and their pods;—which last, if treated in the same way as the peas themselves, make nearly as good a soup as they do.

The quantity of solid to liquid ingredients, as given in each of the above recipes, varies. Thus, with lentils or split peas, half a pint to a quart of liquid is the average (not reckoning the milk for the *liaison*); but in the case of haricot beans, a double proportion of these must be taken, on account of their very thick skins, which will be left behind when the purée is rubbed

* A large flat pan containing water, and in which there is room for several other pans to stand. This is a very useful appliance, in kitchens where many things have to be kept hot, but not allowed to boil.

through the sieve.* Similarly, where, as in recipe No. II., *potatoes* form the staple of the solid ingredients of the soup, $1\frac{1}{2}$ lb. of vegetables all told to the quart, will be enough; while if more watery or less starchy materials,—such as turnips, artichokes, or asparagus stalks, are in the ascendant, from $1\frac{3}{4}$ to 2 lb. should be allowed.

Again, for *green* vegetable soups such as No. III., if young green peas, spinach, lettuce, sorrel, or pea-pods are mixed together in about equal proportions, 1 lb. of these to the quart of stock will not be too much, while if peas are used alone, a rather less quantity will suffice.

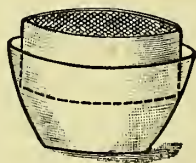


FIG. 4.

In the *green vegetable* soups, colour is always a main point, and this cannot be obtained really good without the help of spinach-leaves or some other colouring ingredient. If the colour given by the spinach, when added as above, is not bright enough, or if spinach is not procurable, there are harmless vegetable colourings to be had, a few drops of which, added at the last, will produce the required tint.

When time is a great object, purées may be rubbed through a wire sieve only, but the texture in this case

* For the same reason (that, namely, of their thick skins), haricot beans require 12 hours' previous soaking in cold water to make them cook well.

will always leave something to be desired. A hair sieve is much better, and a tammy-cloth (p. 316)—for which, however, the use of two pairs of hands is required—is the quickest, as well as the most effectual of all. If a hair sieve only is used, the operation of getting the soup through it is a slow one, and it saves both time and trouble to put it through a wire sieve to begin with.

The sieve through which the soup is to be rubbed should be arranged as at Fig. 4, *i.e.*, turned upside down, with its lower rim resting firmly and evenly *within* that of a large basin. It is much more easily used thus, than when held slantwise with one hand, over a basin too small for it, which is what many cooks are fond of doing.

A wooden spoon should be used for rubbing it through, and a clean metal one for scraping the pulp now and again from the lower side of the sieve, as in this way no lumps will get in.

The same methods as those in use for vegetable purées will serve for meat and fish purées as well, only in the case of the latter, as fish requires very little cooking, the stock is usually made and flavoured separately, and the fish merely simmered in it for the time required.

In a *bisque* of lobster or oysters, the thickening is partly supplied by a purée made from boiled rice—equal weights of fish and of uncooked rice being taken, and each cooked separately in a portion of the flavoured stock, the rice, owing to the quantity of starch contained in it, supplying, with the addition of a little milk or cream, the place of any other liaison. Some pounded lobster spawn should be added to this soup to give it a

pink colour, or if there is none to be had, a drop or two of carmine or cochineal can be used instead.

Thickened Soups.

We now come to the 'thickened soups,' about which a very few words will suffice—since they are merely decoctions or broths, variously flavoured and accompanied; and deriving what consistence they have, simply from an egg or starch liaison, which is added just as in the foregoing recipes. 'Bonne femme' soup is as good an example as any. Here the solid part of the soup, or 'foundation,' may be furnished by some young green peas, a lettuce, and a small onion; its 'flavouring' by a bunch of herbs, its 'fat' by 1 oz. of butter, its liquid by a pint of stock or milk, and its liaison by 1 oz. of cornflower, 1 yolk of egg, and from $\frac{1}{4}$ to $\frac{1}{2}$ pint of cream or milk, and except that the vegetables are *not* put through a sieve, and that the lettuce and onion therefore must be *very* neatly cut up, the procedure all through is exactly the same as is given for recipe No. III.

For a soup of this kind, any vegetables may be employed—potato, onion, carrot, and turnip, for instance, if cut in small dice and very thoroughly cooked, make an excellent mixture. The egg and cream, if desired, can always be omitted, and flour or cornflour only, used as thickening.

Another very good white soup can be easily made from any kind of well-flavoured light stock, by merely adding a liaison of milk or cornflour in the form of sauce, and with or without the subsequent addition of egg and cream. A little rice or macaroni, boiled sepa-

rately, should be added before serving. The mistake into which many cooks fall in making thickened soups, and purée soups also, is that they make them *too* thick;—so much so that their consistence often suggests that of arrowroot or porridge, instead, as it should do, of *cream*. If a purée is too thick, therefore, it should be diluted with a little milk or stock during its final boiling; if too thin, rather more flour or cornflour should be used for the liaison. For the *thickened* soups about $\frac{1}{2}$ oz. of cornflour to the pint of milk or stock, will give the proper texture; and this proportion will hold, whether any yolk of egg is added or not, since egg can never, without curdling, thicken beyond a certain point.

Before leaving this part of our subject, a few words must be added on the preparation of vegetables for soup. All, with the exception of onions (which need only to be skinned), must be well washed before peeling, and all, with the same exception, must, directly they are peeled, be put into cold water till required. With potatoes and Jerusalem artichokes this is especially necessary, as they will otherwise immediately lose their whiteness, and make the soup an ugly colour. To the water in which artichokes are thus put, a little lemon-juice should be added.

For the same reason, that of not discolouring the soup, any black specks or dark parts, whether in potatoes or other vegetables, should be carefully removed. *Carrots* should be only *scraped*, or else peeled very thinly, as the best, or red, part is on the outside. *Turnips*, on the contrary, should be peeled thickly, as their skin is tough and woody. Onions, if for soup,

should be sliced lengthwise, *i.e.*, from the top to the root, as they thus go to pieces more easily. Celery wants very careful cleaning, as owing to being earthed up, much dirt gets lodged between its stalks. The outside parts of celery will do for flavouring dark-coloured soups, but for white soups the inside only should be used.

Stocks or Broths.

These, as has been already said, are *infusions* obtained by simmering meat, bones, and vegetables, in water. When *cleared*, they furnish the various ‘consommées,’ or clear soups, and when *uncleared*, not only supply the liquor for purées and thickened soups, but make very good broths themselves of the homelier kinds, with such additions as cut-up vegetables, rice, barley, or macaroni.

Not good soups only, but good sauces and good gravies also, demand that a supply of good stock should be on hand.

Wherever any of the finer sorts of cooking are in request, stock-making must be an unremitting kitchen industry; and to be a good, and at the same time an economical, stock-maker, is therefore one of a cook’s most valuable accomplishments.

The cost of stock for daily use, may be considerable, or it may be almost *nil*, and whether it is one or the other depends on the management of the person in charge, since a good manager in this respect will almost keep the stock-pot going, on materials that an ignorant or careless one would throw away.

There are certain economists who fancy, that the proper function of the stock-pot is to be always on the

stove, as a convenient receptacle for every imaginable thing the cook can find no other use for ; but this is a mistake. Good soup will not be made by the indiscriminate boiling down of kitchen scraps ; while, whatever materials may be used for it, both its flavour and colour will be spoiled by their indefinitely prolonged cooking.

For stock-making purposes, the following are the chief things which the cook should regularly set aside :

1. Bones of meat, poultry or game (raw or cooked),* and bones of fish also, if maigre stock should be required. This, however, must be made separately, and fish-bones should *not* be put in the general stock-pot.
2. Bits of gristle or sinew, and such trimmings of raw or cooked meat as are not wanted for made dishes.
3. Necks, hearts, and gizzards, of game or poultry, also their feet, and the feet of sheep, lambs, and pigs.

(Pigs' feet are always sent ready prepared, but those of sheep and lambs are often left hanging to the joints with the wool on. These, of course, must be skinned to begin with, then well washed, and allowed to stand in boiling water till the hoofs come off. The feet of birds must be similarly scalded, and rubbed in a coarse cloth, to get off the scales and outer skin. Their necks—if, as often happens, there is much blood about them—should be soaked in cold water and salt, to get rid of it.)

* Except, of course, such as are left on plates.

4. All rinds and trimmings of tongue, ham, and bacon should be most carefully kept for the stock-pot.
5. Trimmings, left after cutting raw vegetables into shapes.
6. Meat-bones and vegetables, which have been already used in making superior stock for clear soups, and also vegetables whose flavour has been partly extracted by braising. The meat, white of egg, and vegetables also, which have been employed in *clarifying* stock.
7. The liquor in which joints or fowls have been boiled. This, if not wanted for other soups, should, as far as it will go, take the place of water in the stock-pot, the liquor from the boiling of salted meat being, of course, diluted with water or some other broth.

In a household of six or seven people, if such things as these are regularly put aside and used for ordinary stock-making, but little, whether in the way of extra meat or vegetables, should have to be bought for the purpose.

Among the things to be kept *out* of the stock-pot we may mention more particularly the following :

1. Pieces of fat.
2. Potato, cooked or uncooked.
3. Cabbage, cooked or uncooked.
4. Bits of bread or toast.
5. Remains of thickened sauces, especially if containing milk or cream.

Of these, the fat would do no good, and the other

things would all tend to make the stock pulpy, or to hasten its turning sour.

Different kinds of stocks are often mentioned in cookery-books, such as *light* stock and *brown* stock, *first* stock and *second* stock, and stock which is *flavoured* and *unflavoured*.

'Light stocks' are stocks made from the boiling of *white meats*, such as veal and poultry, and should be used for white soups in preference to any other. *Mutton broth* also makes a good light stock.

'Brown stocks' are made either by using beef and beef-bones, or else by frying the bones and vegetables in a little fat or butter till well coloured, before adding the liquor. Stock for 'gravy' soups, is usually thus made.

'First stock,' as its name implies, is the product of the first boiling of the materials; and 'second stock' the weaker decoction obtained from a second boiling.

Finally, 'flavoured stock' is made from meat, bones, and vegetables together; 'unflavoured stock' from meat or bones only.

Unflavoured stock keeps well, sometimes for several days when the weather is fairly cold; but flavoured stock wants daily re-boiling to make it keep at all, and, as this is much the most convenient sort to have at hand for general purposes, it is the best plan to make it in small quantities as required.

Method, in stock-making, as in other things, saves much trouble, and the better way by far is to begin making it on the forenoon of each day, with any suitable materials there may be at hand, for use on the day following.

It can thus, after simmering the proper time, be strained off to get cold during the night, and completely and easily freed from fat in the morning.

The following recipe will give very good stock for all ordinary requirements :

To every lb. of meat and bones, either cooked or uncooked, allow about 4 oz. of onion, and 3 oz. each of carrot, turnip, and celery (the quantities are only approximate), a bunch of herbs (parsley, thyme, and bay-leaf), 1 clove, 3 or 4 peppercorns, a small teaspoonful of salt, and $1\frac{1}{4}$ to $1\frac{1}{2}$ pints of cold water or second stock. Should there be any vegetables which have been already used for clearing soup or braising, these may be added.

Put them in a saucepan, which should be thus nearly filled; bring them gently to a boil, and let them boil 5 minutes, taking off any scum which rises; then draw them aside, put the cover on the pan, and let them simmer gently for 6 hours.

At the end of this time strain the stock off through a hair sieve into an earthenware basin, and the next morning, when cold, either skim off the fat or remove it by pouring the stock again through a hair sieve.

The quality of this stock, as far as strength goes, will depend a good deal on the amount of uncooked bones or raw meat that has been used for it. But if the vegetable flavourings have been well chosen and in proper proportion, it will do very well for most purées or thick soups, as well as for use in making sauces and gravies.

As far as their stock-making qualities are concerned, meat, bones, and vegetables are pretty well exhausted

after a second time of simmering, so that to make 'third stock' from them is seldom worth while; still, however, they will form a valuable addition to the other food of dogs, cats, poultry, and pigs, so that if there are any of these to profit by them, they should not be thrown away.

Neither stock nor bones, etc., should ever be left to get cold in the stock-pot, as this will certainly give them an unpleasant taste, and may probably turn them sour. The stock-pot should be cleaned and dried each time it is emptied, and if the stock-making materials are to be used again, they should be put away by themselves in a clean pan, after having been well drained on the sieve.

Though such stock as the above will do very well for sauces, purées, and thickened soups, it would not be good enough for clear soups, or consommés. For these the stock should always be of the first quality, or else, let them be as clear as they may, the charge of washiness will surely be brought against them.

Clear soup at its best, while perfectly limpid, should possess a sort of *body*, like wine, and to give this special quality the combined juices of fresh meat and fresh vegetables are a necessity.

Stock for clear soup should be made the day before it is wanted, in order that it may be perfectly freed from fat before clearing.

For a quart of clear soup you will require :

Either 2 lb. of shin of beef, meat and bone together (costing usually from 4d. to 6d. the lb.), or else about 5 lb. of fresh beef-bones, which some butchers will sell separately at from 1d. to 2d. the lb. Of the two, the shin is the best, as well as the most expensive.

Cut up whatever meat is used into small pieces the size of a nut ; break the bones into about 3- or 4-inch lengths, and take out very thoroughly any marrow that may be in them, as this would prevent the soup from clearing perfectly.

To the above-mentioned quantities of meat and bones add 3 pints of cold water and a teaspoonful of salt, and by preference let them stand half an hour or so before putting them on the stove, as this *soaking* in the cold water draws out their juices.

Bring them slowly to a boil ; watch when scum begins to appear, and put in a tablespoonful of cold water, which has the effect of making it rise more freely.

The stock should be allowed to boil for about 5 minutes, and during this time all scum should be carefully taken off it.*

After this it must be drawn aside, and the flavouring vegetables (which, if added sooner, would have interfered with the skimming) must now be put in, viz. :

- 1 middle-sized onion cut in half.
- 1 middle-sized carrot cut in half.
- 1 small turnip cut in half.
- $\frac{1}{2}$ a small stick of celery.
- A slice or two of parsnip if to be had.
- A bunch of herbs (parsley, thyme and bay-leaf).
- 1 dozen peppercorns and 2 cloves.

(If, as sometimes happens, there is no celery to be had, use $\frac{1}{2}$ a teaspoonful of celery seed tied up in a bit of muslin instead.)

* The reason commonly given for *skimming* the stock is 'that the scum will otherwise be redissolved in it, and prevent it from clearing.' This, however, is not the case. Unskimmed stock will clear perfectly, but the presence of the scum will have the effect of giving it a greenish tint instead of the pure amber colour which it ought to have—and this is the real reason for its removal.

This mixture of vegetables will give a good full flavour, but one in which no special taste will predominate.

The cover must be now put on, and the stock allowed to *simmer* gently for full 5 hours, but on no account to boil any more, and it must then be strained off through a hair sieve to get cold.

To *clear* it you will want :

$\frac{1}{2}$ lb. of *lean gravy beef*, quite free from fat (costing usually about 8d. the lb.).

The whites and shells of two eggs.

A few fresh slices of each of the different vegetables already used in flavouring, and another bunch of herbs.

Mince the meat finely, either by hand, or by putting it *two or three times* through a mincing-machine. Wash the eggs, if dirty, separate the yolks without breaking



FIG. 5.

them from the whites, and beat the latter on a plate with a knife, till they froth slightly on the surface. Now take a small quantity of the stock only ($\frac{1}{2}$ a pint or so), and mix this very thoroughly (using a wire whisk, Fig. 5) with the meat and the whites and crushed shells of the eggs, until the whole is of the consistency of thin porridge.

Then, and not till then, add the vegetables and the rest of the stock, and put on in a very clean saucepan to get hot. Continue whisking for a few minutes, or until a light froth rises and stands, and then leave it altogether undisturbed until it begins to boil. *Directly* this happens (for it must on no account boil hard) take the time, and let it continue boiling very gently for 5 minutes. Then draw aside to *simmer*, not boil, for from $\frac{1}{2}$ an hour to 2 hours, according to the time that can be spared, when, after standing for 10 minutes or so to settle, it will be ready for straining.

[N.B. --This preliminary mixing of the clearing meat and eggs, with only a small part of the stock, is a detail, the practical importance of which is known to all really good cooks, though for some reason or other it seems seldom to find its way into cookery-books. Its object is to ensure the thorough mixing of the clearing materials with the stock before heating this, and thus to avoid the prolonged 'whisking over the fire' usually enjoined; this latter, besides being troublesome, being certain, unless stopped exactly at the right moment, to make the soup cloudy.]

For straining soup, a fine, but not too close-textured, linen cloth should be used. Special makes are sold for the purpose, but a kitchen or pantry cloth, such as is commonly used for wiping china, will do; while nothing is better than a rather fine table-napkin which has seen its best days, provided only there are no holes in it.

Besides the cloth, something must be had to spread it on. A very skilful and experienced cook will want nothing more for this purpose than a large basin, round which the edges of the cloth can be twisted or tied, to keep it firm; but for anyone whom practice has not made quite perfect, an arrangement which will allow of the stock being examined as it goes

through, and strained a second time if required, is desirable.

Soup-stands can be bought on purpose, made like a hoop supported on legs, with another hoop to fit over the first and keep the cloth in place. One of these costs about 3s. 6d., and certainly saves trouble. Another simple way, however, is either to saw off the back of an old chair, and turn it upside down, or merely to turn it upside down with its seat on a table

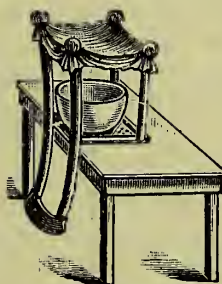


FIG. 6.

SHOWING IMPROVISED SOUP-STAND MADE OF INVERTED CHAIR.

or on that of another chair, as in Fig. 6, where the arrangement of the chair, the cloth, and of the basin for the soup to run into, are all shown.

The cloth must be thoroughly well rinsed in hot water before using. To fasten it on the chair, as shown in the cut, spread it over the legs of this, press it down a little in the centre, and tie it firmly round the end of each leg with a piece of string, straining it tightly at the sides, while at the same time keeping it rather slack in the middle. On the seat of the chair put a basin to receive the soup, and when this is ready for straining either

pour or ladle it out as gently as possible on to the cloth, in the latter case using a *metal soup ladle* in preference to a cup or basin, as less liable to break up the crust. If well ladled out thus, every drop will often run through perfectly clear to begin with, but if, as sometimes happens, the first pint or so looks a little cloudy, this should be gently poured back on the cloth at once, to go through again with the rest; but beyond this no second straining ought to be necessary.

When strained, the stock should be sparkingly clear. If there are any eyes of grease upon it, these should be removed by drawing strips of soft paper across its surface. Whatever is wanting in flavour or colour must now be supplied; the former by cautious additions of salt, red pepper, and lemon juice, the latter by just as much caramel colouring (see Chap. XXI., p. 308) as will produce the proper golden sherry tint. A single drop may probably be enough.

Consommé thus prepared can be used for any clear soup, and is variously named according to its various accompaniments. Thus, if the vegetables floating in it are cut in little strips, it is 'Potage à la Julienne'; if in dice, it is 'Potage à la Brunoise'; while, if custard takes the place of vegetables, it is 'Consommée à la Royale.'

In adding these and other accompaniments, or what are called in kitchen language 'garnishes,' to the soup, one thing must always be remembered, which many cooks are apt to forget, and to spoil their clear soups by forgetting. This is, that not only must such things never on any account be cooked in the soup itself, but that after being cooked separately, they must be care-

fully rinsed several times in warm water before adding to it.

Vermicelli, macaroni, custard, quenelles, young peas, asparagus points, cut vegetables—whatever, in short, is used in this way must be so treated, or it will infallibly make the soup cloudy.

Some of these so-called ‘garnishes,’ such as custard, and quenelles (see pp. 122, 254), want a good deal of preparation, and are rather troublesome to have for that reason; but others are quickly got ready. Macaroni boiled in water till tender, and then cut in very thin rings with a sharp knife, makes one of the simplest, and at the same times the neatest, of these additions; and young green peas, too, or French bean pods, sliced and cut in diamond shapes, also look very well.

To make ‘Julienne’ garnish you have only to cut carrot and turnip into little strips an inch long, and about the thickness of a small match; while for ‘Brunoise’ you must cut them into $\frac{1}{4}$ -inch cubes.

All kinds of fancy cutters are sold for vegetables which will stamp them into stars, hearts, and other shapes; and little instruments also, called ‘pea cutters,’ can be had, by which round bits like peas can be scooped out from the sides of carrots, turnips, and cucumbers. A number of these, differently coloured, when mixed together in the soup make it look very pretty.

However the vegetables are cut, they should be kept in cold water till wanted, and then cooked till *tender*, but not the least *mashy*, in boiling water with salt in it. Carrot, thus prepared, except when very young, will

take from 20 to 30 minutes ; turnip probably half that time ; cucumber rather less.

Only the *red outside part* of carrots should be thus used.

If the above general directions for soup-making are attended to, even a novice will be able to carry out any given recipe without much risk of failure.

Care has been taken throughout to give due emphasis to those points, on the observance of which success chiefly depends ; but as, until experience has taught its own lessons, these can be easily overlooked or forgotten, we will in conclusion, and for the convenience of the reader, shortly sum them up :

1. In making purées and thickened soups.—Neither omit nor shorten the preliminary cooking of the vegetables in the fat, since their flavour is in this way both heightened and extracted.
2. If the soup is to be a *brown* one, fry the vegetables in the fat to the required colour *with the cover of the pan off*, and stirring all the time to prevent them from burning ; if it is to be a white or green one, cook them gently in the fat *with the cover of the pan on*, and only shaking them often enough to prevent them from sticking.
3. For adding 'liaisons,' whether to purées or to thickened soups, see that those made with any kind of flour or starch do not become *lumpy*, and that those made with egg and cream do not *curdle*.
4. In making stock—
 - (a) If for clear soup remove marrow.
 - (b) Put on the meat or bones in cold water.

- (c) Do not let it go on boiling after the scum has ceased to rise.
- (d) Remove the scum carefully.
- (e) Cut the vegetables in halves or large pieces.
- (f) Simmer with the lid on.
- (g) Strain (by preference) through a hair sieve.
- (h) Remove all fat when cold.

5. In clearing stock—

- (a) Mince the clearing meat very finely.
- (b) In breaking the eggs take great care that no yolk gets mixed with the whites.
- (c) Beat the whites very slightly.
- (d) Cut the vegetables in slices.
- (e) Whisk eggs and meat together thoroughly with small quantity of stock, before adding to remainder.
- (f) Whisk while heating, only until froth stands.
- (g) Let it boil *very gently* and for not more than 5 minutes.
- (h) Simmer from half an hour to 2 hours, as time permits, to extract the flavour from the meat and vegetables.
- (i) Let it stand quite aside from the fire to settle, for 10 minutes before straining.
- (j) Rinse soup cloth very thoroughly before using.
- (k) Do not pour the soup direct out of the pan. Ladle it out gently, if possible with a silver or metal ladle—not a cup or basin.
- (l) If any of it runs through cloudy, pour it back at once gently on the cloth.
- (m) Remove all grease with soft paper.
- (n) Flavour and colour gradually and with care.

(o) Cook all 'garnish' separately and rinse before adding.

Beef-Tea.

This, though not in the ordinary sense of the word a soup, must, as far as its preparation goes, be reckoned among the stocks and broths.

Though one of the easiest as well as, in cases of sickness, one of the most important things to do well, it is yet one of the easiest as well as the commonest of things to do badly—and this simply from the want of a little care and of knowledge of what to aim at.

The office of beef-tea properly speaking, is that of a *stimulant*, rather than of an ordinary *nutrient*, and in cases of extreme exhaustion or of very feeble digestion, there may be times when the recovery of a patient will hang on its being properly prepared.

It is, or should be, a strong solution of merely such of the constituents of fresh lean meat, as water, *under* boiling heat, is able to extract.

When rightly made, it should require next to no further digestion to fit it for immediate absorption into the system; and being thus almost at once taken up by the blood-vessels of the stomach its effect is nearly as instantaneous as that of alcohol. With beef-tea of this sort, however, the sloppy, over-cooked stuff, often expected to do duty for it, has little in common.

The effects of heat on *albumen* have already been spoken of, and in the case of beef-tea they must be specially borne in mind.

The constituents of the meat which ought to be here present are: the *albumen*—soluble in cold or luke-

warm, but coagulating like white of egg in *hot* water—and certain other things, called collectively ‘extractives,’ which do not thus coagulate. In order that the meat may yield to the utmost what is thus required of it, it is necessary, first, that it should be as finely divided as possible before mixing it with the water; and secondly, that this should be used cold or lukewarm to begin with, in order that no coagulation on the part of the albumen may prevent the escape of the other soluble constituents; whilst, further—that the albumen may remain perfectly digestible—the ultimate heat applied must be only such as will just set it lightly.

Beef-tea, if properly made, should consist, when finished, of a clear, straw-coloured liquid—*i.e.*, of water tinged with the soluble extractives—and of a flocculent brownish substance, *i.e.*, the lightly set albumen. The fact of beef-tea having been over-cooked is always shown, when this substance becomes slightly *gritty*.

Regarded in the light of *food*, beef-tea is an expensive preparation, but looked on as it more properly should be, in that of a *medicine*, it is not so dear as many other less efficient restoratives. In making it, therefore, the proper proportions between meat and water should not, from motives of economy, be infringed on. These proportions are :

Lean beef, $\frac{1}{2}$ lb.
Cold water, $\frac{1}{2}$ pint.

The better the beef here employed, the less waste there is in making, and nothing is really saved by getting shin or gravy beef for this purpose. A piece of some solid part, like the round, answers much better.

When time allows, it should be made as follows: Cut the beef in slices (preferably across the grain), scrape off from these as much of the meat as possible in the form of a soft paste, and *mince the remainder very finely indeed*—the more of the meat that can be scraped off, and the more finely the rest is minced, the better the result will be. As it is cut and scraped, put it in the measured water and stir this up occasionally: it will soon become quite pink, leaving the meat fibres nearly white from the loss of their coloured juices. If there is time, let it now stand half an hour or so before cooking. To cook it, put it in an earthenware jar of some kind—a 2 lb. stone salt-jar will do very well for the above quantity—and either tie down with a cloth and cover the cloth with a lid of flour-and-water paste; or else, if the jar has a cover, put this on, and use the paste merely to plug the join with. Stand it now in a saucepan of hot water that will come rather more than half-way up its sides, and keep this on the stove for from three-quarters of an hour to an hour, in a place where the water will simmer gently, *but on no account boil*.

When done, pour through a strainer so as to keep back the fibrous part of the meat; take off all eyes of grease, by drawing soft paper across the surface, and add salt as required.

The plugging up with dough is important, as else steam would escape, and with it some of the more volatile constituents of the meat.

When beef-tea is wanted in a hurry, the meat may be prepared by merely mincing it as finely as there is time for, and then stirring it well up in the cold water

for a minute or two before cooking. Rather more meat, however, will thus be required to produce its full strength.

Though robbed of certain properties by simmering for beef-tea, meat is not by any means exhausted in this way of all nourishment. It should always, therefore, after being strained off, be either transferred to the stock-pot, or used in small quantities to mix with other meat for made dishes.

CHAPTER V

SAUCES

NOTHING gives more finish and distinction to the very plainest dish than a perfectly prepared sauce, while even to a dish otherwise creditable, a sauce ill made and ill applied imparts an air of hopeless messiness.

When a kitchenmaid is trained under a good cook, sauce-making forms a regular branch of her education, and she thus learns to see its importance; but owing to the fact that as a rule the plain cook has served no such apprenticeship, she is apt to consider it as a minor detail which may take its chance, and therefore to very generally fail in it.

With sauces as with soups, however, it is a minority only, in the making of which any actual skill is required. Most sauces, on the contrary, though extremely easy to do badly, are not by any means hard to do well. All, it is true, require attention, and some of the more elaborate ones a good deal of time; but the main point, where an untrained or half-trained servant is concerned, is to get their consequence as an element in good cookery so far recognised, as to make them seem worth taking any trouble and time about at all.

There is no need that to be an efficient sauce-maker a cook should have all the names and combinations of an Ude or a Francatelli at her fingers' ends. It is quite sufficient if she knows the essential materials out of which different classes of sauces are composed, and the proper ways in each case of putting them together. Books, as a rule, give too little help in this special branch of cookery,—the more advanced ones taking the required knowledge for granted, while the directions to be found in those of a homelier sort are seldom either minute or clear enough, to be of service to beginners. Looking through the lists of sauces as given in many cookery books, the impression to a novice is bewildering. Page follows page of elaborate compounds, consisting of a medley of heterogeneous materials to all appearance fortuitously combined; and it is not till we get the different mixtures reduced to a sort of *catalogue raisonné* that we see that all, or nearly all, may be included under a very few classes, to each of which certain distinct rules will apply.

The principal sauces, or sauce-like mixtures, which the finer kinds of cooking involve, fall naturally into six well-marked groups, viz. :

1. Mixtures of butter, flour, and either milk, stock, or water :—Such are 'Melted butter' sauce and all the ordinary white and brown sauces, such as Bechamel, Velouté, Espagnol, etc., in which *boiled flour* forms the main thickening.
2. Reinforcements of such plain foundation sauces as the above with distinctive flavourings, or with additions of raw egg, wine, vinegar, lemon-juice,

chopped lobster, oysters, parsley, capers, onions, etc. Among such would be 'Suprême,' 'Réforme,' 'Gratin,' 'Poulette,' 'Oyster,' 'Lobster,' 'Caper,' 'Onion,' and 'Parsley' sauces.

3. Sauces which partake of the nature of *custards*, in so far as their consistence depends on the heating of yolk of egg in some liquid medium, whether of melted butter, vinegar, milk, cream, wine or syrup. To this class belong 'Hollandaise' sauce, all the whipped 'Mousseline' sauces, and all 'Custard' sauces whatever.
4. Cold sauces, consisting of an intimate combination of *oil* with raw yolk of egg. Such are 'Mayonnaise' and 'Tartare' sauces.
5. Hot mixtures of vinegar, with butter; and cold mixtures of vinegar, with oil, egg, or cream. Such among hot sauces are 'Beurre noir,' the special French sauce for skate; and among cold ones 'Raifort,' or horse-radish sauce, and all the simpler salad dressings.
6. Blendings of other sauces with aspic jelly, forming the different coloured Chaudfroid sauces, Mayonnaise-aspic, etc.

Besides these may be reckoned a few nondescripts, whose simplicity eludes classification, *e.g.* :

- (a) The purée sauces, such as Bread sauce, Apple sauce, Gooseberry sauce, etc.
- (b) Sauces made merely of milk or water, thickened by boiling with flour or arrowroot.
- (c) Fruit or syrup sauces, made of fruit-juice boiled with a little sugar, or of jam diluted

with water and then boiled, and strained or rubbed through a sieve.

And, again, *Mint* sauce, which is a mere mixture of finely chopped mint leaves in slightly sweetened vinegar.

Under one or another of the above divisions, nearly all the sauces in general use may be included ; and a cook who has so far mastered the alphabet of sauce-making, as to prepare the simpler ones of each class properly, will thenceforward find no difficulty in grafting on these any variations that may be required.

CLASS I.

BOILED SAUCES MADE OF BUTTER, FLOUR, AND EITHER MILK, STOCK, OR WATER.

In making these, the points to be uniformly observed are :

1. The flavouring of the liquor.
2. The sufficient cooking of the flour.
3. The proper mixing of the ingredients ; since where these things are rightly attended to, the sauce will be neither tasteless, pasty, nor lumpy.

For the making of sauces of this class, *Bechamel*, one of the standard white sauces, shall serve as our example.

The quantities of flour and butter to be here taken in proportion to liquid, will vary with the use for which the sauce is intended.

For merely pouring over anything, such as a boiled chicken or leg of mutton, so as to *glaze* or *coat it thinly*,

$\frac{1}{2}$ oz. butter and $\frac{1}{2}$ oz. flour to the $\frac{1}{2}$ pint of milk will be enough.

For a sauce which is to *mask* the object over which it is poured, *i.e.*, hide its colour and texture, while showing its general shape, 1 oz. butter and 1 oz. of flour to a trifle over the $\frac{1}{2}$ pint of milk should be used; while for the still thicker sauces which form the foundation of most soufflés, 2 oz. butter and 2 oz. flour to the $\frac{1}{2}$ pint of milk may be taken as a constant proportion.

The flour here used, is, it should be observed, supposed to be the *Vienna* or fine pastry flour, which is much the best for the purpose. If common or 'households' flour is substituted, a trifle more (an extra $\frac{1}{4}$ teaspoonful or so in every oz.) will be required, as such flour contains less starch, and has, therefore, less thickening power. Whether thick or thin, however, the way in which sauces of this kind are made is always the same.

The ingredients required for a Bechamel sauce of medium thickness will be :

Foundation	{ Butter, 1 oz. Flour, 1 oz.
Liquid	{ Milk, rather over $\frac{1}{2}$ pint (from $4\frac{1}{2}$ to 5 wineglasses).
Flavouring	{ Parsley, 1 sprig. Thyme, 1 sprig. Bay-leaf, 1. Onion } Turnip } each a slice. Celery }
Seasoning	{ Cayenne. Salt. Lemon-juice.

The milk must first be flavoured. Put it on in a small clean pan with the vegetables and herbs; let it simmer gently with the lid on for a quarter of an hour and then strain.

Next put the butter in a saucepan and let it melt. (For the above quantity of sauce, a pan holding $1\frac{1}{2}$ pints would be the proper size.) Put in the flour, which should, by rights, have been sifted, and stir the mixture briskly over the fire for 4 or 5 minutes, using a small wooden spoon for this purpose. At first it will form a stiff paste ; but this will gradually liquefy, and end by assuming a sort of honeycombed appearance.

When it does this you can begin adding the milk gradually. With the first few drops the consistence of the butter and flour will alter, becoming stiff, like dough. Into this, each successive addition of milk should be well stirred, so that no lumps may form. The pan should be withdrawn from over the fire every time liquid is added, the sauce beaten and stirred till quite smooth, and then, and not till then, returned to the fire to thicken, before putting in any more milk. When all the milk is in, and the sauce both well thickened and free from lumps, it may be allowed to boil, and should be kept boiling about 5 minutes, or until (and this is a sure sign of a starchy sauce being sufficiently cooked), *when drawn with the spoon from the sides of the saucepan, it falls apart from these in such a way as to leave spaces upon them quite blank and clean.*

If the sauce has been properly made it should be now perfectly smooth all through, so that no tammying or straining will be required. When seasoned it will be fit for use.

The things not to be forgotten here, are specially :

1. The sufficient frying of the flour in the butter, previous to adding the liquor ; this takes off the raw taste.

2. The gradual adding of the liquor, *off* the fire, and the *beating smooth and re-heating* between each addition.
3. The rule that the sauce must never be allowed to boil while there are any lumps in it, as a *boiled* lump can never be got out.

Sometimes, if too much liquid has been added at once, so as to unduly thin the sauce, and it is then put on the fire, it will, though previously quite smooth, suddenly thicken into lumps. When this happens, take it off the fire at once, and, if it has not yet boiled, it can be made smooth again by beating it well with the spoon.

In making sauces of this kind, great care must be taken to prevent burning; the fire must not be too fierce, the mixture must be continually and briskly stirred, and the spoon drawn often round the edges and over the bottom of the pan, where it is most liable to catch.

Bechamel is one of the standard white sauces, and *Velouté* is the other. This differs from *Bechamel* only in being made with *flavoured white stock*, such as veal or chicken stock, instead of with flavoured milk.

Melted-butter sauce differs from both, in its proportions of flour and butter (2 oz. of the latter to 1 oz. of the former), and in water, instead of milk or stock, being used for the liquid. A very few drops of lemon-juice should be added to this sauce, but not enough to give it a positive lemon flavour.

Plain Brown Sauce.

This is made exactly in the same way as the plain white sauces, with the exception that here the flour and butter are cooked together, either alone or with the

addition of a few flavouring vegetables, such as tomato, onion, turnip, etc., until they assume a bright coffee tint, a process which may take from 20 to 25 minutes, after which stock is added, and the sauce finished as already described.

In kitchens where much sauce-making goes on, it saves both time and trouble to keep the foundation or *roux* (the fried flour and butter, that is) ready prepared.

Whether for white or brown roux, the quantities of flour and butter are the same,—viz., equal weights of each.

The cooking should be done over a rather slow fire, and the mixture stirred continually, to keep it from burning.

Brown roux will need from 20 to 25 minutes, to bring it to the proper colour, which should be that of *strong coffee with a little cream in it*. It must not be allowed to get too dark though, or it will give a bitter taste.

For white roux, if it is to keep well, 15 minutes' slow cooking will not be too much. When done enough, this should be of a cream, or very pale biscuit tint, and have a faint smell suggestive of baking.

Prolonged frying of this kind will always cause flour to yield up again a certain quantity of the butter which at first it had absorbed. After the roux has been put into pots therefore, and allowed to settle, a layer of clear butter will rise to the top, and the greater part of this can be either poured or skimmed off, and used for basting, greasing moulds, etc., or in other ways for which melted butter would be required.

Prepared as above, and stored in dry pots, roux keeps good for a long time.

To use it for thickening a sauce, melt the proper quantity over the fire, and add the liquid in the

usual way. To supply the place of 1 oz. flour and 1 oz. butter, about $1\frac{3}{4}$ oz. of cooked roux will be sufficient.

CLASS II.

VARIATIONS OF THE PLAIN WHITE AND BROWN SAUCES.

According to the flavourings or ingredients added to them, the plain white and brown sauces take various names. Thus, a plain *Velouté* sauce becomes *Suprême* by having a few mushrooms simmered in it; *Suprême* in its turn being convertible into *Allemande* by the addition of raw yolk of egg and lemon-juice.

Oyster, Lobster, Parsley, Capers and other such sauces, again, consist merely of a foundation of Bechamel or Velouté, with some characteristic addition (as of oysters, capers, etc.) put into it; such an addition being technically called, as in the case of soup, its 'garnish.'

Distinguishing characters are given to the plainer sauces in three different ways: either—

- (a) By the simple addition, with or without subsequent re-cooking, of some special 'garnish,' or of yolk of egg, wine, vinegar, or what not.
- (b) By simmering flavouring materials, such as bones, mushrooms, or other vegetables, in the sauce to extract their flavour.
- (c) By first cooking such materials in butter, wine, or vinegar, to extract their flavour, and then adding the sauce to them and re-boiling.

In both the latter cases 'tammying' or straining is, of course, required, the 'garnish,' if any, being added last of all.

The following table shows the ingredients and method for a few of the more ordinary sauces:

BY METHOD A.

Foundation.	Additions.	Re-cooking.	Garnish.
Poulette (white): Bechamel or velouté, $\frac{1}{2}$ pint.	1 yolk of egg, lemon-juice to flavour.	None.	Cooked and chopped mushroom, chopped parsley.
Réforme (brown): Brown sauce, $\frac{1}{2}$ pint.	Claret or port $\frac{1}{2}$ glass, lemon-juice a tablespoonful, red-currant jelly a tablespoonful.	Boil and skim.	None.

BY METHOD B.

	Foundation.	Additions.	Re-cooking.	Garnish.
Suprême:	Velouté, $\frac{1}{2}$ pint.	$\frac{1}{2}$ doz. button mushrooms.	Simmer 10 minutes and strain or tammy.	None.
Espagnol:	Brown sauce, $\frac{1}{2}$ pint.	$\frac{1}{2}$ glass of sherry, 2 or 3 mushrooms.	Simmer, skim, and tammy or strain.	None.

BY METHOD C.

	Flavouring Materials.	Cooking.	Additions.	Re-cooking.	Garnish.
Tomato Sauce:	$\frac{1}{2}$ lb. mixed vegetables cut in slices (onion, carrot, turnip, etc.), $\frac{1}{2}$ lb. tomatoes, bunch of herbs.	Cooked in covered pan with butter, $1\frac{1}{2}$ to 2 oz.	$\frac{3}{4}$ pint of brown sauce, vinegar 1 tablespoonful.	Simmer 20 to 30 min., tammy or rub through sieve.	None.
Piquant Sauce:	Shallot (chopped), 1 bunch of herbs, 1 doz. peppercorns.	Simmer 5 min. in wine-glass of vinegar.	Brown sauce $\frac{1}{2}$ pint, melted glaze or Bovril 1 teaspoonful, sugar $\frac{1}{2}$ teaspoonful.	Boil 5 to 10 min., tammy or rub through sieve.	Chopped capers, chopped gherkins, chopped parsley.

In sauce-making, where a flour and butter sauce, as in some of the above cases, has to be *re-boiled* for a considerable time, the *skimming* must always be attended to, as the result of this long boiling, like that of the long frying already described (p. 67), is to make the flour part with, or 'throw up' as it is called, to the surface of the sauce, some of the butter previously absorbed; and this, if not removed, will make the sauce coarse-looking and greasy.

An addition of glaze or rich gravy is commonly directed for most brown sauces. Glaze, however, should always be used sparingly, as it inclines to give a slightly *gluey* taste, and either a little strong, dark gravy, such as may often be found beneath a cake of dripping, or a teaspoonful or so of Bovril to the $\frac{1}{2}$ pint of sauce, is preferable.

When a sauce, such as 'Salmis,' containing bones, has to be tammied or rubbed through a sieve, the bones should always be taken out to begin with.

Well-made flour and butter sauces, especially those not containing milk or cream, will keep good for several days with occasional re-boiling.

Sauce which has thus been allowed to get cold, should, however, be warmed very carefully for use, and constantly stirred, as in making fresh sauce, to prevent lumps from forming.

A sauce to which more liquid (wine, stock, etc.) is to be added, should always be heated alone to begin with, and the addition then made gradually. If this is not attended to it will get lumpy.

Directions are constantly to be found in cookery books for *reducing* a sauce to which wine, stock, etc.,

has been added ; or for *reducing* wine, stock or vinegar before adding them.

To 'reduce' a sauce or liquid thus, means merely to let it waste away by boiling, and the object of doing so is to concentrate the flavour. When there is no time, therefore, to spend on this reducing, simply add less liquor.

CLASS III.

'CUSTARD' OR 'COOKED EGG' SAUCES.

Here, as with all custard mixtures, success depends on the cooking of the egg up to, but not past, the point where it thickens without curdling.

'Hollandaise,' one of the most usual hot sauces for boiled salmon, may be taken as a specimen.

For this about 4 tablespoonfuls of vinegar should be boiled with a bay-leaf and a few peppercorns, till the quantity of liquid is reduced to 2 tablespoonfuls.

It must be then strained off into a pan or basin, which can stand in another pan of hot water, or in a *bain-marie*, in order that the heat may never become too great. While still only warm, three raw yolks of eggs are then added, and the mixture stirred continuously with a wooden spoon till it begins to thicken, the water outside the pan being kept meantime very hot, but not actually boiling.

Butter (about 2 oz. to the above quantity) is then put in; little bit by little bit, by very slow degrees. When finished the mixture should be thick and smooth like mayonnaise.

Failure in this sauce, however, is easy, and to avoid

it, very great care must be taken in adding the butter gradually, and in never allowing the mixture to get too hot. The combination of egg and vinegar is what chemists call an 'unstable' one, and the least inadvertence may convert what was a moment ago a promising sauce into a hopeless mass of yellow curds and whey.

Hollandaise is a typical sauce of its kind, and has therefore been given here; but it is not one which a beginner should ever, except as an experiment, attempt. Where this sauce, however, or one which will do duty for it, is wanted, and skill is absent or doubtful, there is luckily another which can be made by anyone, and which will very creditably take its place.

To produce such 'Imitation Hollandaise,' therefore, make a good velouté sauce according to the method given for Bechamel, taking 1 oz. of butter and 1 oz. of flour for every $\frac{1}{2}$ pint of liquid, and if for fish, using by preference fish-stock. When sufficiently boiled, let it cool for a minute or so, and then pour it on the yolks of 2 eggs, which should have been already mixed in a basin with a tablespoonful of milk or cream. Mix very thoroughly, and then, drop by drop, add enough vinegar and tarragon vinegar to give the degree of sharpness required; add salt and a little lemon-juice, and, if liked, a tablespoonful or so of finely-chopped parsley, gherkins, or capers.

Custard Sauces of Milk and Egg.

These, like the custard puddings, of which we shall speak later on, are made by pouring flavoured and sweetened milk, when hot, but not boiling, on beaten eggs--either on the yolks separately, which makes a

richer and more delicate textured custard, or on the yolks and whites together.

The desired consistency is then given to the liquid, by constant stirring in a jug or pan surrounded by hot water, until it attains the thickness of not very thick cream. It will always thicken further on cooling, and should, therefore, do no more while hot, than thinly coat the back of the spoon. If heated beyond this point little specks will appear, which are the beginning of curdling.

Cornflour custards, made by using a thin sauce of milk and cornflour instead of milk only, are easier to make than pure egg custards, just as the imitation Hollandaise is more easy to make than the real.

Directions for these will be found in Chapter VII., on 'Pudding Mixtures.'

'Whipped' Egg Sauces.

Among the 'whipped,' or 'mousseline' sauces, the *German-egg sauce* often used with plum-puddings is the most familiar, and shall, therefore, be given here as a specimen of the class to which it belongs.

For this, put a wineglassful of sherry, a teaspoonful of castor-sugar, and the yolks of two eggs into a jar or pan, which can stand inside another pan containing hot water. Then, with a whisk or egg-beater, whip the mixture over the fire till it is converted into a soft, light froth. As soon as this is the case stop, as if whipped too long it will get a curdled, ragged look, and as far as appearances go will be spoilt. Fruit syrups may be used instead of wine for this sort of sauce if preferred.

CLASS IV.

COLD SAUCES OF EGG AND OIL.

To learn to make these with ease and certainty, some care and attention is required, but a little trouble is here well bestowed, since, with a good Mayonnaise or Tartare sauce at command, a conveniently large range of cold dishes is placed within easy reach.

The essential constituents of mayonnaise sauce are yolk of egg and oil only, the vinegar, mustard, etc., commonly added, being mere flavourings; and the peculiar, half jelly-like texture, which should distinguish it, is the result of the division of the oil into very minute globules, each enclosed in its own little film of egg, the whole forming thus a sort of solid egg-and-oil froth.

Not having ice at hand to keep it cool, is put forward by some cooks as a reason why they cannot make good mayonnaise, but the necessity for this is purely imaginary, and the frequent failures which occur are due entirely to preventable causes.

To get the oil evenly and intimately mixed with the egg is the one thing needful, and the only way of doing this, is by adding it in very small quantities to begin with, and incorporating each successive addition thoroughly with the whole.

Cooks who fail in mayonnaise, do so almost always because they will not believe this, and will persist in slopping in such a quantity of oil at a time that, instead of becoming incorporated with the egg, it merely has the effect of thinning it. The first and last precept

then, for the making of good mayonnaise, is,—add the first teaspoonful of oil drop by drop, and mix each drop thoroughly with the egg before adding any more.

A foundation for the sauce having been thus made, the remainder of the oil may be added more quickly, so that the process is not really a tedious one. A single yolk of egg thus treated, will assimilate a quite disproportionate quantity of oil, the mixture, within certain limits, becoming thicker the more oil is added to it.

If the following directions are attended to, there should be no difficulty :

Put the yolk of 1 egg (by preference not *quite* a new-laid one), into a basin, and mix it with a little French and English mustard (about a mustard-spoonful of each). Wrap the basin round in a wet cloth, and wedge it firmly on the table in front of you between two heavy weights. Measure out nearly as much oil as you want of sauce (one yolk of egg will take up half a pint of oil it required), and drop about a teaspoonful of this, either from the point of a spoon dipped in it, or from a little jug with a lip, into the egg, rubbing each drop in thoroughly with a small wooden spoon.

The foundation thus prepared, the quantity of oil added at a time may be increased gradually, from 2 or 3 drops, to a small continuous trickle.

If the oil shows the least tendency to thin the sauce, it has gone in too quickly, and the mixture must be stirred and rubbed till it thickens again, before adding any more. When finished, it should be as solid as whipped cream, so that a well-heaped-up spoonful of it will keep its shape.

To the above quantity about a dessertspoonful each

of ordinary and tarragon vinegar, and a few drops of lemon-juice, will give the required sharpness. These should be added very gradually, after all the oil has been put in. Mayonnaise can be made also by whisking with a 'Dover' or 'wheel' egg-whisk; but a combination of stirring and hard rubbing with a wooden spoon, as above described, is quicker. There is no truth at all in the common notion, that unless stirred in one direction only it will curdle.

For some failures in mayonnaise sauce, the eggs used are probably responsible, neither very stale nor perfectly new-laid eggs being the best for this purpose, as the albumen in both lacks something of its full tenacity.

Mayonnaise sauce will remain good for some days if kept closely covered in a jar or basin; but after being exposed for several hours to the air its surface always gets a strong, unpleasant, oily flavour.

'Tartare' sauce differs only from mayonnaise in having a little finely-chopped green stuff, such as capers, gherkins, chervil, or parsley, mixed into it.

CLASS V.

SIMPLE MIXTURES OF BUTTER, OIL, CREAM, EGG, AND VINEGAR.

The sauces here included differ from the foregoing in being mere mixtures, not *amalgamations*, of their ingredients; while the 'clarified butter,' which is the simplest of all, is not even a mixture.

To 'clarify' butter for sauce, is to rid it of the curdy particles left behind in it in the making, and to do this it is only necessary to heat it in a pan till it smokes slightly, and then to free it from the white flakes which

form in it, by pouring it through a fine wire-gauze strainer.

‘*Beurre noir*’ or ‘black butter,’ another of these sauces, is made as follows :

Put 2 tablespoonfuls of vinegar into a small saucepan, and boil till reduced to about 1 tablespoonful. Then melt 2 oz. of butter in another pan, heat till the curdy flakes have formed, and then strain into the vinegar.

Raifort, or horse-radish sauce, may be reckoned in this class also. At its best, this consists of yolk of egg, vinegar, and whipped cream, mixed into a sort of purée with very finely-grated horse-radish.

Simple salad dressings can be made from oil, egg, cream, and vinegar, in almost any combinations or proportions.

Thus—oil, 2 tablespoonfuls, and vinegar, 1 tablespoonful, thoroughly mixed, and seasoned with salt and pepper, makes a vinaigrette sauce—one of the commonest French salad dressings.

Again, a richer sauce may be made, by adding either the yolk of a raw egg, or a little cream, or both, to the above quantities of oil and vinegar,—more care, however, being needed, especially when cream is used, in the gradual mixing of the materials, in order to prevent curdling.

Or again, the oil may be altogether omitted, and cream, or cream and egg, used with the vinegar alone.

CLASS VI.

CHAUDFROID SAUCES, OR COMBINATIONS OF OTHER SAUCES
WITH ASPIC JELLY.

Any smoothly-made flour and butter sauce will form the foundation of a *Chaufroid*. According as a white or brown Chaufroid is wanted, a white or a brown sauce should be chosen ; while for a pink or a red one, a drop or two of carmine or some tomato purée may be used to give the required tint.

In making a Chaufroid sauce there are two main things to attend to :

- (a) The thickness of the foundation sauce, and
- (b) The proportional quantity of aspic jelly.

With regard to the former, it should be of rather more than ordinary *masking* thickness, viz., 1 oz. butter, and 1 oz. fine flour, to $\frac{1}{2}$ pint liquid, while, for the latter, it should vary from $\frac{1}{4}$ to $\frac{1}{2}$ pint of aspic to every $\frac{1}{2}$ pint of sauce.

For a beginner, the smaller of the above proportions is to be recommended, as the Chaufroid is then easier to apply, but equal quantities of aspic and sauce will give a more delicate and glassy surface.

To make *Mayonnaise Aspic*,—mayonnaise sauce, that is, which will turn out like a jelly,—simply melt some aspic jelly (see pp. 181, 182), and when cool, but still liquid, mix in enough mayonnaise sauce to render it opaque.

Directions for making and using these Chaufroid sauces are given at length in Chapter XVII., on 'Cold Entrées.'

Nondescript Sauces.

Bread Sauce.—This must be finely textured, and not thicker than thick cream.

To make it, take 2 oz. of fine bread-crumbs, made by *rubbing stale bread through a wire sieve*, a slice of onion or shallot, $\frac{1}{2}$ oz. butter, and, according to the more old-fashioned practice, a teaspoonful of black peppercorns. Simmer these for a quarter of an hour in $\frac{1}{2}$ pint of milk, then take out the onion, and season with salt and a little white pepper. A tablespoonful of cream added at the last will improve it.

Simple 'Starch' Sauces.—For these, which consist merely of water or milk thickened with flour, cornflour, or arrowroot, and variously flavoured, the quantity of thickening should *never exceed* $\frac{1}{2}$ oz. to the $\frac{1}{2}$ pint of liquid, or they will be pasty.

To make them, the flour, etc., must be mixed very smoothly with a little liquid to the consistence of thin cream, and either the rest of the milk or water poured boiling upon it, or itself poured into the boiling milk or water. Either will do, if stirred well all the time, to prevent any lumps forming. It must be then boiled like an ordinary sauce till it leaves clean spaces on the sides of the pan, as already described.

Sauces in which only a very small proportion of butter is used (less butter, that is, than flour) should be made in this way, the butter being then stirred in the last thing.

For *mint sauce* pick off and wash the mint leaves, chop them very finely, and mix them with a sufficiency of vinegar and a little castor-sugar.

Fruit Syrup Sauces.—Put the fruit in a jar with from $\frac{1}{4}$ to $\frac{1}{2}$ pint of water to the lb., and stand it covered over in the oven, or in a pan of boiling water for half an hour or so, to draw off the juice. Strain this by pouring through a hair sieve, and boil from 5 to 10 minutes with from $\frac{1}{4}$ lb. to $\frac{1}{2}$ lb. sugar to the pint, taking off all scum as it rises. The length of the boiling will regulate the thickness of the syrup.

Jam Sauces.—For these add from $\frac{1}{4}$ to $\frac{1}{2}$ pint of water to each lb. of jam according to thickness required; boil together a few minutes, and rub through a sieve.

GRAVIES.

As far as their making goes, these should rather be classed with soups than sauces; but as in function they belong to the latter, we will say a word or two about them here. The rough-and-ready way of providing gravy for roast meat consists in pouring the fat from the dripping-pan, putting in boiling water or stock instead, mixing it with the thickened meat-juice which has settled at the bottom of the pan, and giving all a boil up together in the oven or on the stove.

Poured round the meat at once, in lodging-house style, this kind of gravy has the defect, on cooling, of showing a thick coating of grease; but if made in this way, only *not for immediate use*, so that it can be freed from fat on cooling, extremely good gravy for all ordinary purposes is the result.

Indeed, no better flavouring or colouring matter can be had, either for gravies or sauces, than the thickened meat-juice above mentioned. It may generally be found

beneath the dripping from roasted meat, which has been poured off and allowed to cool, and is well worth taking care of, since it is much better than either the Liebig or Bovril often recommended, or than the bought glaze, which always inclines to give a gluey taste; and where a really superior gravy is required for serving with game or any other dish, a better foundation cannot be had for it than by using a little good clear soup in place of ordinary stock or water in the way above described, straining it and freeing it from fat when cold.

Lemon-juice, cayenne, etc., can then be added, according to the uses for which the gravy is required.

CHAPTER VI

RAGOÛTS, MINCES, AND PURÉES

A PART of her business in which the deficiencies of the average plain cook are most apt to make themselves felt, is in her incapacity for providing some degree of variety in the matter of entrées.

Two or three she may often have picked up, and be able to do tolerably well ; but these generally form her whole *repertoire*, and any attempt to enlarge this is commonly foiled by her ignorance of one or other of the elementary processes which the finer sorts of cookery involve.

A cook of this kind is like a person whose fingers have been laboriously drilled to the thrumming of a single tune, and who can acquire no fresh ones, except by the same tedious method ; whereas some knowledge of the *technique* of cookery, as of the technique of a musical instrument, is sufficient of itself to place a great number of new dishes, as of new tunes, at command. It is for this reason that the preceding chapter has been devoted to the important branch of sauce-making, and that in the present one we shall speak of the various minced and pounded mixtures which have their place

either as foundations or adjuncts, in a great number of the most useful made dishes.

For convenience' sake we will divide these mixtures into (*a*) Ragoûts, (*b*) Minces, and (*c*) Purées.

RAGOÛTS.

This word has two meanings, a general and a technical one. In the former it may stand for any highly-seasoned stew or hash, while in the latter, in which it is here employed, it means an admixture of meat, game, fish, or vegetables, cut in small dice, with enough sauce of some kind to give it about the consistency of thick batter or porridge. A ragoût of this latter sort affords one of the best ways of employing remains of ready-cooked materials such as the above, and the uses to which such mixtures can be applied are very numerous.

The following combinations are good ones, and will serve as specimens :

1. Oysters or lobster meat cut in about $\frac{1}{4}$ -in. dice, and mixed in velouté or bechamel sauce.

(This is a good way of using remains of oyster sauce. If the quantity of oysters is deficient, a little chicken, crab, or lobster—tinned will do—can be added.)

2. Chicken, ham, and tongue, similarly mixed in any sauce preferred.
3. Young green-peas, young carrots, button mushrooms, asparagus tops, or young French beans, cut small, either separately, or in any combination, and mixed in sauce.
4. Lobster meat, raw celery, lettuce, or other salad

stuff, mixed in mayonnaise sauce for a cold ragoût. Or again: Young peas, carrots, cold new potatoes, French beans, etc., similarly treated.

In the making of such ragoûts the following points should be attended to:

1. The judicious choice of the materials.
2. The careful making, and sufficient and appropriate flavouring, of the sauce.
3. The neat cutting up of the *solids*, which should be emphatically *cut*, not chopped or minced.
4. The *consistence* of the mixture, in which the quantity of sauce should not be more than enough to make the whole coherent.
5. In *hot* ragoûts, *the warming through merely*, not boiling, of the solids in the sauce.

Such mixtures as the above will in themselves supply many dishes, and are useful in helping to make many others.

Thus they can be used either as borders or centres for other things, or as fillings for patties, vol-au-vents, or croquettes. They can be inserted in small quantities into the interior of quenelles or timbales, or they can be embedded in moulds, or borders of aspic.

For these and other ways of employing them, the reader is referred to Chapter XVII., on 'Entrées and Made Dishes.'

MINCED MIXTURES OF MEAT, FISH, ETC.

For such things as rissoles, minced cutlets, etc., these are combined with enough sauce to give them the consistency of porridge, and in this state they can be cut or moulded, when cold, to any form required.

For making a mixture of this sort, firm enough to mould when cold, but becoming soft and creamy when heated, the following recipe is a very good one :

Cold meat, finely minced, $\frac{1}{4}$ lb.	} made into sauce.
Flavoured milk, $\frac{1}{2}$ pint	
Butter, $1\frac{3}{4}$ oz.	
Flour, 1 oz.	

Any sort of cold meat will do ; but a certain proportion of white meat, such as veal, chicken, or pork, is advisable, as well as a little liver, ham, or tongue, by way of flavouring.

The meat is *better* minced by hand than by a mincing machine ; but, whichever way it is done, very fine mincing is essential.

The milk must be flavoured, and the sauce made exactly as for ordinary bechamel sauce (p. 63), from which it only differs in the larger proportion of butter used.

Meat and sauce are then mixed together, thoroughly well seasoned with pepper, salt, a little cayenne, and a few drops of lemon-juice, and spread thinly on a plate to set. It will take some hours to get quite firm, and it saves time, therefore, to prepare it the day before it is wanted.

When cold it can be moulded into balls, oval or other

Some ultra particular people prescribe a *hair* sieve, but this is a quite needless aggravation. By pounding up the egg, butter, sauce, or panard, with the meat to begin with, a softer mixture is obtained which will go through the sieve most easily. Directions for doing this, therefore, are sometimes given. The better the quality of the meat, the less waste there will be in rubbing it through the sieve; tough and inferior parts, therefore, such as *shin of beef*, should not be chosen for this purpose.

CHAPTER VII

PUDDING MIXTURES*

THE meaning of the word 'pudding,' as commonly used, is a comprehensive one, being as often as not made to signify any sweet dish whatever. It is, however, in a somewhat narrower sense that we mean to employ it here, and we shall therefore include under it only such combinations of farinaceous foods, eggs, milk, butter, suet, and other materials, as cannot more properly be classed with either bread, cakes, or pastry.

Even so, this class of preparations is a very varied one, and for convenience' sake, therefore, shall be subdivided as follows :

1. *Milk* pudding mixtures.
2. *Suet* pudding mixtures.
3. *Custard* pudding mixtures.
4. *Batter* pudding mixtures.
5. *Cake-like* pudding mixtures.
6. *Soufflé* mixtures.
7. *Choux-paste* mixtures.

* For further examples of 'puddings' of these various classes see the end of the chapter.

I. MILK PUDDINGS.

Of all the above mixtures these are the simplest, and perhaps for that very reason are among the oftenest badly done; though, as a matter of fact, it costs no less in time, money, or trouble, to make a milk pudding that would disgrace a kitchen-maid, than one which in its degree would do credit to a *chef*.

The proper proportions for a pudding of this kind are, 2 oz. of rice, tapioca, or whatever the solid material may be, to 1 pint of milk sufficiently sweetened.

The more common way of proceeding, is to put these together in a dish, and set this to take care of itself in the oven, the result usually being that the tapioca, etc., sticks to the bottom and gets gluey, while half the milk boils over.

Instead of this, the better way is to put the milk and pudding stuff in a jar, stand this in a saucepan of boiling water, cover it over, and let it cook till the whole is soft and thick. It will take about $1\frac{1}{2}$ hours, more or less, according to the material, but during this time needs no attention beyond an occasional stir. When thoroughly cooked pour into the dish in which it is to appear, and put it in a moderate oven just long enough to get lightly browned on the surface. The edges of the dish should be carefully wiped before putting it in the oven, as any of the mixture spilt on them will turn brown and look untidy.

Puddings of this sort are perfectly good made with *skim* milk, if only a little bit of butter, or $\frac{1}{2}$ teaspoonful of finely chopped suet, is added to make up for the loss of its cream. Rice, sago, and tapioca should be washed

before using, by putting them in a fine strainer and pouring cold water over them.

Hominy, which may be used in just the same way, should not only be washed but soaked for 12 hours in cold water, to get rid of an *earthy* taste it otherwise has.

Cooked in milk, as above, then allowed to boil fast for a few minutes, and poured into moulds well wetted in cold water, any of the above starchy mixtures will turn out like jellies.

Cornflour and ground-rice moulds are familiar examples of these sort of starch jellies. For these, however, the rice and cornflour, being in powder, require only to be mixed first smoothly in cold milk, and then cooked like sauce with boiling milk, till they leave the sides of the saucepan clean. If cooked short of this point they will jelly, but not so stiffly, and will have a pasty taste and consistence.

2. SUET PUDDINGS.

When, in search of possible variety, we turn to the voluminous chapter on 'Puddings' which is to be found in almost every cookery-book, it is sometimes rather irritating to discover that, among about twenty differently-named recipes, only one species of dish is really offered us: a 'study,' namely, in flour and suet, varied in each case by a little more of one thing or another, as by raisins instead of currants, figs instead of raisins, or marmalade instead of treacle or jam.

Uniformity under the guise of multiplicity is annoying; but if we recognise the different puddings of this sort as belonging to one species only, then their merit,

in allowing themselves to be so easily altered, becomes apparent ; since when once a 'skeleton' recipe such as the following has been learnt, the details may be modified at pleasure.

SKELETON RECIPE FOR SUET PUDDINGS.

Foundation :	Flour or flour and breadcrumbs mixed, $\frac{1}{2}$ lb. Suet (according as the pudding is to be rich or plain), 3 to 8 oz.
Distinctive ingredients :	Dried fruits, candied peel, chopped almonds, etc., varied as required, $\frac{1}{4}$ to $\frac{3}{4}$ lb. Sugar, 4 to 6 oz. ; or, Jam, treacle, or marmalade (sugar, a spoonful, if required), $\frac{1}{2}$ lb. ; or, Sugar well saturated with lemon juice, $\frac{1}{2}$ lb.
Liquid :	Eggs or milk, together or separately, suffi- cient to mix into a thick batter.
Additional flavourings :	Brandy or wine, ground ginger, nutmeg, or other spice as required.

In making use of the above recipe, it should be noted :

1. That suet, whether for puddings or anything else, must be chopped exceedingly fine—a point too often neglected.

[N.B.—The quickest way of chopping it thus, is to shave it first into the thinnest possible flakes, then dust these with flour, and gather them into a narrow ridge on the board. Holding down the point of the knife with one hand, and working the handle with the other, chop *across* this ridge, letting the knife travel slowly up and down its length. In this way the suet, if of good quality (*i.e.*, dry, hard, and solid) to begin with, will soon become almost as fine as dust.]

2. That where partly flour and partly breadcrumbs

are used, a pudding-mixture of this kind will be lighter than if made with flour alone.

3. That where the weight of suet used is less than half the weight of the flour, or flour and bread-crumbs, a teaspoonful of baking-powder to each $\frac{1}{2}$ lb. of these should be added.
4. That all *the dry ingredients*, (flour, baking-powder, suet, fruit, peel, sugar, etc.) should be well mixed before the addition of any liquid.
5. That for *moistening*, if milk alone is used, as for a very plain pudding, about 3 wineglasses (more or less) will be wanted for each $\frac{1}{2}$ lb. of flour or flour and crumbs; while for richer mixtures 1 to 4 well-beaten eggs may be substituted, with the addition of milk or not, as required.
6. The consistence of the batter thus made should be such, that it is much too soft to *handle*, and at the same time much too thick to actually pour. That is to say, it should allow of being taken up in large *heaped* spoonfuls.
7. If wine or brandy is used, it should be in small quantities ($\frac{1}{2}$ a wineglassful to the weights above given would be plenty), and the same is the case with all strong-flavoured condiments, such as ginger, nutmeg, etc.

A still further variation of the above may be made, by substituting finely-chopped raw apple for dried fruits, jam, etc. In this case the quantities would be :

Flour, 2 oz.

Breadcrumbs, 6 oz.

Suet, 6 oz.

Finely-chopped apples, 8 oz.

2 eggs.

The juice of a lemon and a little milk, if needed, to mix.

This is a good mixture for steaming in small dariole moulds.

For a perfectly plain suet pudding, it will be merely necessary to omit the fruit, sugar, etc., from the above general recipe, to add a little salt, and to use cold water for mixing.

Suet pastry, such as is used for a *roll* pudding or for the covering of a beefsteak pudding, etc., consists only of the above plain mixture made stiff enough to roll out (see Chap. VIII., on 'Pastry').

To make a meat or apple pudding in a basin, cut off a piece of this suet paste (about a third), enough to serve for a cover; make up the rest into the shape of a muffin or bun, and roll it out to about $\frac{1}{4}$ inch thick, and to about $1\frac{1}{2}$ times the width of the basin, turning it round and round while rolling to preserve its shape.

With this, the basin (very well greased on the inside) must be neatly lined, all creases being pressed evenly out, and a little rim left sticking up above the edge to fix the cover to. After putting in the contents, the cover must then be similarly rolled to the proper size, and pressed firmly to the wetted edges of the bottom paste.

The fillings used for such puddings can be of almost any kind. The contents, whether of fruit or meat, should be rather heaped up in the middle, as they shrink in cooking, and for meat or any fruit which is not very juicy, a little liquid should be poured in to make gravy or syrup.

For a *roll* pudding a piece of the suet paste should be rolled into an oblong shape, and spread with jam, treacle, etc., leaving a bare space of about $1\frac{1}{2}$ inches all

round. This must be wetted, the pudding rolled up, but not *too* tightly, the ends tucked in, and the outer edges stuck down securely. It must then be rolled rather loosely in a scalded and floured cloth, so as to allow room for swelling, the ends of the cloth, however, being tied very tightly close to the pudding, and the outer edges fastened with two or three stitches or pins (not one pin in the middle only, which would give it a tight waist).

Any kind of jam does for this sort of pudding, also treacle, mincemeat, lemon-curd, or a mixture of finely-chopped apple and brown sugar.

Where *treacle* is used, about 3 large tablespoonfuls of fine breadcrumbs to the $\frac{1}{2}$ lb. should always be mixed with it, as this prevents it soaking away into the paste.

Suet puddings are usually either boiled or steamed. In either case the basin must be well greased. This for a *boiled* pudding must be filled quite full, and for a *steamed* pudding about two-thirds full.

A pudding which is to be *boiled* must be tied down firmly with a cloth, dipped in hot water, and then wrung out and floured.

A pudding which is to be *steamed* must be covered over with a buttered paper. The water in either case must be boiling when the pudding is put in, and must be kept boiling during the whole time of cooking.

For *boiling*, it must be sufficient to cover the pudding; for *steaming*, it must come about half-way up the sides of the basin, and, as it boils away, more *boiling* water must be added to it, as if the pot gets dry it will burn. The lid of the pot also, both for boiling and steaming, must be constantly kept on.

The smallest suet pudding takes a long while to cook properly, and the richer the mixture is, the more cooking it will need. A plain one, made in a mould the size of a teacup, will want quite an hour; while for a rich plum-pudding 8 hours' constant boiling will not be too much. For one not very rich, and weighing $\frac{3}{4}$ lb. to 1 lb., 2 to 3 hours might be taken as an average. For *steaming*, however, an extra $\frac{1}{2}$ hour should be allowed.

A *roll* pudding tied in a cloth will be done as soon as the cloth shows any signs of wrinkling, as this means that it has begun to boil away a little, and if not taken out then, the water will get in and make it sodden.

Puddings such as this, tied in a cloth only, are usually boiled. If steamed, this must be not in a saucepan, but in a steamer where the water cannot touch them.

For a pudding boiled in a basin, always make sure the cloth is tied firmly on, and with strong string too, else in rising, as it will do, it may burst its fastenings and come out. To make a firm tie is easy, whether the basin has a rim or not, by fastening the string, to begin with, at about half the height of the basin, and then straining it upwards as far as it will go, by pulling the corners of the cloth. If a suet pudding mixture is to be *baked*, this should be in a shallow pan or pie-dish, and about half the time allowed that would be wanted for boiling.

3. CUSTARD PUDDING MIXTURES.

In these *egg*, not *suet*, is the essential ingredient, and they may consist of either egg and milk, with the addition of some other material as a foundation, or of egg and milk only. For the latter, directions will be

found under the heading of 'Egg Mixtures' at the end of the chapter. Amongst the former are included all puddings of the 'bread,' 'bread-and-butter,' and 'cabinet' kinds, and all those of rice, macaroni, and other such materials, to which egg is added.

They may be made in two ways, viz., either by pouring egg and milk mixed, on pieces of bread, cake, or biscuit, or on cooked rice or macaroni; or else by merely adding beaten egg to any 'milk pudding' mixture, prepared as above described.

They can be either baked in shallow dishes, or steamed and turned out.

The method in either case is shown by the two following recipes :

I.

Foundation: either—Bits of stale bread or crust.	} Enough to three-quarters fill a mould or basin, or <i>almost</i> fill a pie-dish.
Slices of bread and butter.	
Fragments of cake, sponge biscuit, ratafias or macaroons.	
Cooked rice, or hominy, or macaroni.	
Various additions: Currants, raisins, or other dried fruits.	} Used to ornament bottom or sides of basin, or intersperse among other ingredients.
Chopped almonds, angelica, pistachio nuts.	
Jam.	
Custard containing: Milk, $\frac{1}{2}$ pint.	} Enough to just cover solid materials.
Eggs, 1 to 3.	
Sugar to sweeten.	

For a pudding which is to turn out, the basin must be well greased, and can be ornamented with raisins or dried cherries, pistachio nuts, angelica, etc., as taste may

direct. Raisins and cherries used thus, should be split, and the cut side put next the mould.

If jam is used, a spoonful should be put at the bottom of the basin.

Put the foundation material lightly in, either alone, or alternately with jam, fruits, etc.

Beat the eggs, add the milk, warm, but on no account boiling, stir together, sweeten, and pour on enough to cover the other materials. Where bread, cake, or biscuits are used, they should stand $\frac{1}{2}$ hour before cooking to swell.

For a pudding baked in a dish, this should be nearly filled; but for a steamed pudding the basin should not be more than three-quarters full.

II.

Rice, cornflour, tapioca, or other pudding stuff, 2 to 3 oz.

Milk, 1 pint.

Eggs, 1 to 2.

Butter (if liked), $\frac{1}{2}$ to 1 oz.

Sugar to sweeten.

Broken macaroons or ratafias (if liked), a few.

Here, if the pudding is to be a soft one, baked in a shallow dish, the foundation material (2 oz. only) must be cooked in the milk till well softened, just as for a plain milk pudding (p. 90); but if to be steamed and turned out, use 3 oz., and continue cooking until the rice, or whatever it is, is not only softened, but has absorbed all the milk, during which time it will need constant watching and stirring.

If cooked thus in a pan placed directly on the stove, and not in another pan of boiling water, a piece of buttered paper laid over it, as for braising (p. 28), is of great use in keeping it from burning.

When done, take it from the fire, put in the sugar, butter, macaroons, etc., and then the eggs, the yolks and whites beaten, either together or separately (in the latter case, the whites added last, and beaten as for a soufflé, to a very stiff froth).

This sort of mixture can be either steamed or baked in a mould previously caramelled, or in one greased and sprinkled with brown crumbs, as for a *gateau de riz* ; or else again, it can be cooked gently for 15 or 20 minutes in a saucepan, poured on a plate to set, moulded into balls or cutlets, and then egged and bread-crumbed, and fried in hot fat. For this purpose one egg only to the above quantities will be sufficient, and should be mixed white and yolk together ; but for the steamed and boiled mixtures the whipped whites would be added separately at the last.

A 'Viennoise' pudding and a 'gateau de riz' shall serve as illustrations of the above.

VIENNOISE PUDDING.

Foundation : Stale bread cut in small dice, 4 oz.

Additions : Sultana raisins, 3 oz.

Chopped peel, 2 oz.

Castor sugar, 3 oz.

Custard : Milk, $\frac{1}{2}$ pint.

Eggs, 2.

Sugar for caramel to colour milk, 1 oz.

Put the oz. of sugar for the caramel in an iron saucepan with a teaspoonful of water, and let it get hot enough to *fuse* the sugar and turn it a dark brown (see directions for making and using caramel, p. 308). Then pour the milk on it and leave it to stand and colour. Mix the bread, raisins, peel, and sugar together, either

in the mould in which the pudding is to be cooked, or in a basin. Beat the eggs, and mix them with the caramelled milk (which should be now of a deep coffee colour), and then pour over the other ingredients. When well soaked, steam till quite firm in a greased mould (about $1\frac{1}{4}$ hours). If cooked in little *timbale* moulds, $\frac{1}{2}$ hour will be enough; $\frac{1}{2}$ glass of sherry is an improvement, but in this case another $\frac{1}{2}$ oz. of bread will be wanted.

GATEAU DE RIZ.

Rice, 3 oz.

Milk, 1 pint.

Butter, 1 oz.

Sugar, 2 oz.

Extras: cherries, macaroons, angelica, etc.,
a small quantity.

Lemon-juice or vanilla to flavour.

Eggs, 2 to 4.

Wash 2 oz. of rice and put it with a pint of milk in a jar standing inside a covered pan of boiling water. To do this saves trouble, as for the first and longest part of its cooking it thus needs but little attention.

When quite soft, put it in a clean saucepan, lay a piece of buttered paper on the top, and cook gently, constantly stirring and shaking the pan till the milk is absorbed and the whole quite thick like porridge.

Take off and put in the butter and sugar, and if you like to make it less plain, a few broken macaroons or ratafias, or some dried cherries or angelica. Flavour with a little lemon-juice, or a few drops of vanilla.

Then add the yolks of the eggs well beaten, and lastly the whites whipped to a very stiff froth. Put into the mould or moulds—which should be ready

prepared—and either bake till firm (about $\frac{1}{2}$ hour) in a steady, moderate oven, or steam 1 hour.

To prepare the mould, either caramelize it according to directions given (p. 309), or grease it well and sprinkle it thickly with fine brown crumbs, either of bread or cake.

The following recipes for two plain but very useful ‘bread’ puddings are here inserted by special permission from the author of the ‘North Midland School Cookery Book,’ in which they were first published.

They were there designed as economical ways in which the poorer classes might be taught to use bits of stale bread which would otherwise be wasted. But they are so much superior to the more ordinary forms of bread pudding, that we are glad to take advantage of any opportunity for making them more widely known.

I. This is what might be called a ‘cabinet’ pudding in its most elementary form; and though a cheaper *plat* could hardly be devised, the texture is excellent, and the appearance, if the mould is properly prepared, very neat and delicate-looking.

Grease a plain basin well. Split and stone some raisins, taking care not to split them quite through, but leaving a little hinge of skin, so that they may open like a book. Thus prepared, stick them symmetrically close together, and with the cut part downwards, in lines or bands on the inside of the basin.

Then three-quarters fill this with bits of stale bread or crust cut into small dice, beat 1 egg well, mix it with $\frac{1}{2}$ pint of warm sweetened milk, pour on, stand to soak, and steam just as for Viennoise pudding.

II. Put $\frac{1}{2}$ lb. of bread-crusts to soak in *cold* water. If hard bottom crust, it can soak with advantage all night.

Wring out quite dry in a cloth or with clean hands. Fork up very lightly, add 2 oz. of sugar, 2 oz. of very finely-chopped suet, 1 well-beaten egg, and a little milk if required to make it sufficiently *moist* without being at all *wet*.

Press part of this mixture lightly to the bottom and sides of a very well-greased pie-dish, so as to line it all over to the depth of about $\frac{3}{4}$ inch.

Then put in some fruit, such as rhubarb, green gooseberries, or apples partly cooked and sufficiently sweetened, or some ripe raspberries or cherries, which would want no previous cooking. Cover with the remainder of the mixture, smooth neatly, and bake (for the above quantity) about 1 hour. Turn out when done, and sift over with castor sugar. Instead of fruit, the inside of this pudding may be filled with jam and bread mixture, in alternate layers.

In puddings of the 'cabinet' kind, when economy in eggs is an object, this can be effected by using a thin cornflour sauce boiled as for a cornflour mould (p. 73) instead of plain milk for mixing with them; 1 teaspoonful of cornflour to the $\frac{1}{2}$ pint of milk, will, as far as its thickening faculty goes, about make up for the omission of 1 egg.

Another sort of custard mixture, thickened partly with egg and partly with starchy material, is the *Pastry Custard*, used either instead of, or in conjunction with, cream for filling 'éclairs,' 'beignets,' etc.

Properly speaking, this is nothing but a thick, rich

béchamel sauce, with one or more yolks of eggs added to it, and flavoured with sugar and lemon, or vanilla. The proportions for it are 1 to $1\frac{1}{2}$ oz. butter, and $\frac{3}{4}$ to 1 oz. fine flour to $\frac{1}{2}$ pint of flavoured milk; sugar to sweeten, and either 1 or 2 yolks of eggs stirred in when the rest of the sauce is finished and slightly re-heated—made, in fact, precisely, except as regards flavouring and proportion of butter, like Allemande or Poulette sauce (pp. 68, 69).

4. BATTER MIXTURES.

In so far as these are combinations of egg with milk and flour, they might be classed with the foregoing; but, possessing, as they do, their own particular rules and applications, we have preferred to treat them separately.

Any semi-fluid mixture is often in kitchen parlance called a 'batter,' but what is meant by batter *par excellence* is a mixture of flour, eggs, and milk, or some other liquid, simply stirred together to the consistence of rich cream.

To mix a batter, whether rich or plain, make a hole in the middle of the flour, and drop in the eggs unbeaten. Pour on a little milk, and into this pool of liquid stir the flour gradually, adding milk as required, but keeping it thick enough to allow of all lumps being rubbed smooth. When about half the milk is in, beat it with a wooden spoon till quite full of air bubbles, then add the rest of the milk, and, if there is time, let it stand an hour or so before using, as this makes it lighter. A little salt should be always mixed with flour to begin

with. Such batter can be used for all sorts of baked and boiled batter puddings, fritters, and pancakes, while a slightly different mixture, in which water and a little oil or melted butter takes the place of milk, is employed for batter cases to hold ragoûts, etc., and for *fritôts*, kromeskies, and other things, which are dipped in batter, instead of egg and breadcrumbs, before frying.

The proportions used in making batter for various purposes are as follows :

1. Mixture for plain, but light, Yorkshire puddings, pancakes, and boiled or steamed batter puddings :

Flour, $\frac{1}{2}$ lb. ; eggs, 2 ; milk, 1 pint.

2. Lighter and richer batter mixture for above :

Flour, $\frac{1}{2}$ lb. ; eggs, 4 ; milk *rather* over $\frac{3}{4}$ pint (*i.e.*, 1 pint, *less* the liquid equivalent of the extra eggs).

3. Mixture for exceedingly light fritters and baked puddings :

Flour, 1 oz. ; egg, 1 ; milk, 2 good tablespoonfuls.

4. Batter for cases :

Flour, 4 oz. ; eggs, 2 ; water, $\frac{1}{4}$ pint ; salad oil or melted butter (in this last case the water should be added warm), 1 tablespoonful.

5. Frying batter (for kromeskies, etc.) :

The same as the above, only with the whites of the eggs beaten to a froth and stirred in at the last, or, according to the practice of some cooks, the whites of the eggs only, the yolks being omitted.

Yorkshire Pudding.

Grease a dripping-tin very well, let it get hot in the oven, fill it to the depth of rather over $\frac{1}{4}$ inch with batter No. 1 or No. 2, and bake a light bright brown.

Baked Batter Pudding with Fruit, etc.

Two-thirds fill a china soufflé case with batter No. 2, slightly sweetened, and drop into it either apples divided into neat, even-sized segments, or ripe cherries, or other fruit. Bake till well risen and lightly browned.

Steamed Batter Pudding.

Two-thirds fill a greased basin with batter No. 2, slightly sweetened as for the above. Drop in a dozen or so of dried cherries cut in halves, or of sultana raisins, and steam till firm. The cherries or raisins sink to the bottom, and when the pudding is turned out give it a coloured top.

Pancakes.

Melt some lard in a saucepan, and let it stand by the side of the fire to keep warm. Put a little into a small frying-pan or omelet-pan, and make it hot till it smokes. Then pour quickly into the middle of it a small wine-glassful of batter No. 1 or 2.

If the fat is hot enough, it will run all over the pan at once; if not, it must be made to by tilting it from side to side.

Let it set undisturbed for a minute or so, and then run a knife-blade round the edge to free it from the sides of the pan. Give the pan a shake to see if it sticks

anywhere, and if so free it by passing the knife under it. When brown on one side, turn over with the knife, and let it brown on the other. Turn out with the side last done uppermost (as this is generally the less evenly coloured one), sprinkle with lemon and sugar, and roll up.

[N.B.—If making pancakes in a new pan, or one which has been long out of use, the pan should always be what is called *seasoned*, or the first cake will be sure to stick. To do this put some fat (lard, butter, or dripping will all do equally well) into the pan, heat it till it smokes strongly, and begins to turn brown, then pour it away, and wipe out the pan with some soft paper or a cloth. The same applies to omelets. A pan which is kept for making pancakes or omelets should be only *wiped out* after use, not washed.]

Fritters.

Drop batter No. 3 very gently in dessertspoonfuls into a pan of hot lard of ordinary frying heat. Each spoonful will at once take a sort of *frilled* shape like a cracknel biscuit, and become quite hollow. Let them fry two or three minutes till light bright brown and quite crisp.

Do not put in many at once, as this chills the fat. Take them out one by one as they are finished with a perforated or wire spoon or skimmer, drain first over the fat, and then put on soft paper or a pastry rack to keep hot till the rest are done.

Dust over with castor sugar, and dish in a pile. Serve with cut lemons as an accompaniment. These sort of fritters are excellent. They are most easily and quickly made, and are not nearly so well known as they deserve to be. They are so light that 1 egg, 1 tablespoonful of flour, and about 2 tablespoonfuls of milk (enough to mix to the consistence of thinnish cream), will make quite a large dish.

By mixing the same quantity of the batter with a small tablespoonful of very finely-chopped suet, an extremely light pudding can be made. It should be baked in a round cake or soufflé tin, well greased and heated. In this it will rise up high like the crown of a hat.

A good variety of baked batter pudding can also be obtained by adding finely-chopped suet to the ordinary Yorkshire pudding batter (No. 1) in the proportion of about 3 oz. to the $\frac{1}{2}$ lb. of flour. This gives a quite different consistence, when baked, to that of an ordinary batter pudding.

Batter Cases.

Moulds of various patterns, plain or fluted, and mounted on long handles, are sold for making these* (Fig. 7).



FIG. 7.

To use them, dip for a few minutes in the hot fat, and then, to within about $\frac{1}{2}$ inch of the top, into batter No. 4. Plunge again into the fat, and hold there till the batter is brown and crisp, when a smart tap on the handle should disengage it from the mould. Then place upside down in the oven or any other warm

* Such moulds, fixed three together as in the illustration, can be obtained at Marshall's School of Cookery, 32, Mortimer Street, London, W.

place, to drain on soft paper on a pastry rack. Care must always be taken not to dip the moulds too deeply in the batter, since if this rises over their tops, it will be difficult to get the cases off when done.

If on dipping the moulds into the batter this does not cling to them, it is a sign the moulds have not been heated through; if, on the contrary, the cases spread out and fall off on being dipped into the fat, this shows that the moulds have been allowed to get too hot.

These cases are quite easy to make when once a little knack has been acquired. They are useful both for entrées or sweet dishes, as any sorts of vegetable or meat ragoûts (see p. 83), or mixtures of custard or whipped cream with fruit, etc., may be served in them.

Such mixtures, however, should not be put in until the moment before they are required, or their crispness will be lost.

To use Frying Batter No. 5.

Merely dip the things to be fried (kromesgies, slices of fruit, or what not) in the batter, drop them thus coated into the hot lard, and fry till brown.

[N.B.—On no account should the straining of the lard be ever omitted in which batter has been cooked. Some pieces are always sure to remain in, which on the first opportunity will burn, and quickly make the fat unusable.]

A few things which should be specially remembered in making batter of any kind :

1. Always to add a little salt to the flour.
2. To sweeten (if at all) very slightly, as much sugar is apt to make it heavy.

3. To rub smooth and beat thoroughly before adding all the liquid, as when thus thinned, this is not so easy to do.
4. By preference, to let it stand some time before using, unless when it contains beaten white of egg.
5. A plain batter, such as No. 1, should be of the consistence of rich cream, while such batters as Nos. 2 and 3, containing more egg in proportion to flour, may be rather thinner.

5. CAKE-LIKE PUDDING MIXTURES.

These all contain a good deal of butter and egg, and except for being commonly mixed a trifle softer, there is nothing in their composition to distinguish them from some of the richer cake mixtures. They are useful for supplying a number of sweet dishes, since they can be steamed in moulds or basins, baked in pie-dishes or soufflé cases, or used alone or with other things, as fillings for open tarts and tartlets.

‘Cassell’ puddings, ‘Madeleine’ puddings, and the different ‘Bakewell’ puddings all belong to this division.

The average composition of pudding mixtures of this kind is as follows :

- (a) Eggs, any number desired.
- (b) The weight of these (in their shells) of flour.
- (c) From half to the whole of this weight in butter and sugar each.
- (d) Enough lemon-juice, liqueur, or vanilla essence to flavour.

- (e) Dried cherries, chopped almonds, pistachio nuts, desiccated cocoa-nut, angelica, etc., in small quantities as preferred.
- (f) A little cream or milk (if required), to bring the mixture to about the thickness of good mayonnaise sauce.

The use of *rice* flour instead of ordinary flour, either altogether or in part, will make a pudding of this sort lighter.

The way of mixing is exactly the same as that described in Chap. IX. for a rich cake, viz., beat the butter in a basin with a wooden spoon till quite soft and creamy (in cold weather allowing it to stand for a little while in a place warm enough to soften it without making it oily). Then put in the sugar and beat well, then the eggs and flour alternately, beating in each addition thoroughly till all are mixed. Continue beating till it looks white and light, and then add the flavouring and any extra ingredients.

The eggs may be added either whole, or the yolks and whites beaten separately. In the latter case less subsequent beating will be required, but then the mixture must not be allowed to stand long before cooking.

For puddings of the 'Cassell' and 'Madeleine' kinds, this sort of mixture should be baked in little timbale or dariole moulds, turned out, and served with a wine or custard sauce, or with fruit syrup poured round it. For a 'Bakewell' pudding, it should be baked in a pie-dish or soufflé case, with a layer of good preserve, such as apricot or strawberry, at the bottom of it; or it may be

used in the same way to form the filling of a 'fleur,'* an open tart, or any other sort of pastry case.

It does extremely well also steamed in either large or small moulds. It rises a good deal, so whatever it is put into should not be more than two-thirds full.

To the plainer mixtures of this kind half a teaspoonful or so of baking powder to every 2 or 3 eggs used may be stirred in at the last, to make it lighter. When this is done, the addition of a little extra lemon-juice is always desirable.

6. SOUFFLÉ PUDDING MIXTURES.

People will now and then ask what makes the real difference between a soufflé and a pudding, and the answer generally given will be, that a soufflé is a 'very light pudding.'

This no doubt is, or ought to be, the case, but between a soufflé mixture and an ordinary pudding mixture there is, as a matter of fact, one real and well-defined distinction, in accordance with which a soufflé may be described, not only as a pudding lightened to the utmost by the addition of whipped cream or white of egg, but as a pudding in the making of which raw egg or other ingredients which require but little cooking are combined with a foundation of sauce or batter, already well cooked. And this distinction is one which should be borne in mind, because it is *the* one which both explains and determines the different kinds of cooking which soufflé mixtures and ordinary pudding mixtures severally require.

* A sort of shallow case, made of thin tenacious paste, and variously filled.

In an ordinary soufflé of whatever kind three distinct elements are present :

1. A *foundation* of thick sauce.
2. Eggs, in the proportion of 3 or 4 to each $\frac{1}{4}$ pint of liquid used in the sauce, *to lighten*.
3. Some distinguishing flavour or ingredient, as of lemon, vanilla, pineapple, or some purée of fish, meat, or game.

The making of a plain vanilla soufflé may serve for an example. Here we shall require :

- (1) $1\frac{1}{4}$ gills of bechamel sauce, made with 1 oz. butter, 1 oz. flour, $\frac{1}{4}$ pint milk.
- (2) 3 eggs.
- (3) 1 oz. castor sugar, and a few drops of vanilla essence.

Having made a thick and well-boiled bechamel sauce of the butter, flour and milk, in the usual way (p. 64), take it off the fire, mix in the sugar and vanilla, and when a little cooled, the yolks of the eggs one by one, beating each well in, before adding more.

Lastly, stir in the whites whipped to a very stiff froth. Bake in a moderate oven, or steam gently under greased paper, *not letting the water boil at all fast*. The above quantity will take about half an hour. If in little cups or cases, 10 or 15 minutes will be enough.

For a steamed soufflé, the tin may be either greased or caramelled ; for a baked one it must be well greased.

The mixture rises enormously, so it must never be more than half full, and, as an additional protection against running over, must have a stiff projecting band of buttered paper tied firmly round its upper edge, as at Fig. 8.

If, instead of a perfectly plain soufflé mixture like

the preceding, a meat, fish, or cheese soufflé is required, the distinguishing ingredients and flavourings need only to be added.

Thus, for a fish or lobster soufflé, make the sauce with fish stock, if you have it, instead of with milk, omit the sugar and vanilla, and add instead (for the above quantities of sauce and eggs) 4 oz. cooked lobster or crab meat, or of either raw or cooked plaice, whiting, or other fish. Whether cooked or raw, the fish must be *very* finely chopped, or, still better, reduced to pulp by rubbing through a wire sieve. Season with salt, cayenne, and a little lemon-juice.



FIG 8.

For a soufflé of chicken, veal, rabbit, or mutton, a purée of the meat—made by passing it, whether raw or cooked, through a wire sieve—will take the place of fish, and should be added in similar quantities.

Cheese for mixing with a soufflé should be very dry and finely grated. Two to three ounces of this to the above quantities of eggs and sauce will be enough.

In an oyster soufflé, where the distinctive flavour should be as strong as possible, the strained oyster liquor should be used as far as it will go for making the sauce, the required quantity being made up with milk or fish stock; and the oysters themselves, instead of being pulped, should be merely cut in small dice. In a

lobster soufflé also, a small quantity of the solid meat thus added is an improvement.

For a pineapple, ginger, apricot, or other fruit soufflé, the sauce should be made with milk, and, after being sweetened, flavoured (for the above quantities) with a tablespoonful of the syrup ; then, *after* the yolks of the eggs have been beaten in, about 2 oz. of the solid fruit should be added, cut in dice.

For a 'mousse,' which is merely a very light and soft-textured soufflé, another egg and a tablespoonful of thick cream would be added to either of the above. The larger quantity of egg in these mixtures makes them need extra gentle steaming.

All solids added to a mousse should be in the finest possible pulp.

Sometimes a soufflé is lightened by adding *whipped cream* to it at the last, instead of whipped white of egg ; in this case the eggs being previously mixed in whole, and the proportion of these, as well as of the sauce, much lessened.

When well done, this sort of soufflé is excellent, but it has the disadvantage of being at the same time more expensive, and in the hands of a beginner less likely to turn out well.

The *cold* soufflés and mousses so called, which are made light and stiff by the addition of whipped cream and gelatine, will be spoken of among the cold entrées.

7. CHOUX PASTES.

(FOR ÉCLAIRS, PETITS CHOUX, PROFITEROLES, BEIGNETS, ETC.)

These, like soufflé mixtures, are made by adding raw eggs to a previously cooked paste or sauce, the chief difference between the two being, that for choux pastes the foundation sauce is much thicker, and that the eggs are mixed in, yolks and whites together, and without previous beating.

Recipes differ as to the relative quantities of butter, flour and liquid to be used for the sauce (or rather, *panard*, as it is much thicker than an ordinary sauce), but the following gives results that can be depended on, viz. :

Butter, 2 oz.

Sugar (if for a sweet paste), 2 oz.

Flour, 4 oz.

Water, $\frac{1}{4}$ pint.

Eggs, 3.

A few drops of vanilla or other flavouring.

Put the butter, sugar and water in a saucepan, and make it boil; then mix in the flour, which should be of the finest quality, well dried and sifted, and let it cook gently for 10 minutes or so, taking care that it does not burn, and keeping it stirred and turned about with a wooden spoon, until firm enough to roll into a soft ball.

Take it from the fire, and add the eggs one at a time, beating each in very thoroughly, since if this is not done they will unduly thin the paste.

When finished it should be soft, but not in the least degree fluid.

To make neat éclairs, petits choux, profiteroles, or

beignets out of this paste, a forcing bag with a tin pipe or nozzle will be wanted (Chap. XIX., p. 313).

For éclairs, the mixture must be squeezed out of this in straight rods about $\frac{1}{2}$ inch in diameter, and $3\frac{1}{2}$ to 4 inches in length; for profiteroles and petits choux (which are only large profiteroles), in little mounds varying from the size of a pea to that of a small mushroom; and for beignets soufflés, in short lengths of about $\frac{3}{4}$ inch.

In making éclairs, hold the bag *obliquely* to the baking sheet (Fig. 9). Let the end of the rod of paste rest on this, and continue forcing till it is long enough, drawing

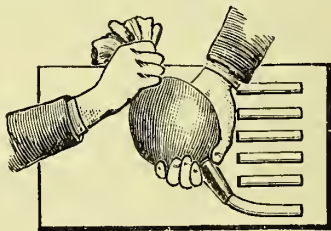


FIG. 9.

the bag at the same time slightly backwards. Then cut off the paste close to the nozzle, and go on to the next, laying down the rods of paste about 2 inches apart, so as to allow room for rising.

For profiteroles and petits choux, the bag must be held perpendicularly (Fig. 10), the nozzle to begin with almost touching the baking sheet, and then only so far raised as to allow the mixture to be deposited in little heaps of the size required. As each heap is finished, disengage the forcer, not by raising it, but by giving it

a sharp twist and a jerk. The little profiteroles for soup require a very small forcer, as the heaps of paste for these should not be much larger than a pea.

Éclairs, petits choux, and profiteroles should all be baked in a moderate oven till well risen, crisp, and of a pale fawn colour. They should be brushed over with a little beaten egg, or egg and milk, before baking, to give them a glaze. They rise a great deal and get quite hollow. Éclairs and ordinary-sized profiteroles will take from about 20 to 30 minutes. Just before they are

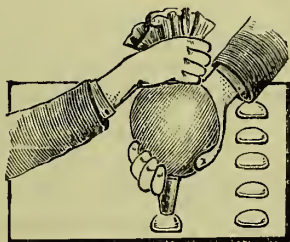


FIG. 10.

required, a hole large enough to admit the nozzle of a forcer may be made in each with a sharp-pointed knife, and they may be filled with pastry custard, whipped cream, or with these mixed.

Very light profiteroles indeed can be made by using an ordinary dripping-pan instead of a baking sheet to force them on, inverting another a size smaller over it, and plugging up the join between the two with a strip of flour-and-water paste. The way in which they will rise when thus treated is quite prodigious—a little bit

of paste, which went in no bigger than a ratafia, coming out the size of an average orange.

For beignets soufflés, the choux paste is fried in hot fat. It can be dropped into this with a spoon in bits the size of a large nut, but the beignets are neater, if it is forced in $\frac{3}{4}$ inch lengths from a $\frac{1}{2}$ inch pipe.

They swell enormously in cooking, and care must therefore be taken not to put in too many at once. The fat should not be very hot (on the verge of smoking only) when they are first put in, or they will get hardened on the outside before they have time to swell properly.

When first dropped in, they will sink to the bottom, but as they swell they will rise and float. After this they must be kept constantly turned about, so that the outside may get evenly cooked all round, or else they will burst.

They will take from 10 to 15 minutes. When done, they should be of a bright brown colour, crisp, and quite hollow. A piece originally the size of a filbert should swell to that of a small egg.

After being well drained, they should be rolled in castor-sugar, and can then be filled with cream or custard if required.

The little *cheese* beignets, sometimes called 'aigrettes,' are a useful, and easily made, but rather substantial, savoury. The proportions for this are :

Butter, 1 oz.
 Flour, 3 oz.
 $1\frac{1}{2}$ large or 2 small eggs.
 Water, $\frac{1}{4}$ pint.
 Grated cheese, 2 oz.
 Cayenne and salt to season.

The mixture is a softer one than the preceding, but is made exactly in the same way, the cheese being added after the eggs have been beaten in.

This paste is rather too soft to force from a bag, and is fried in small rough teaspoonfuls, the rougher the better. They should be fried rather slowly, from 10 minutes to $\frac{1}{4}$ of an hour. When done, they should be sprinkled with a little grated cheese and red pepper. They should be served very hot.

8. EGG MIXTURES.

Amongst these we have here reckoned :

1. Custards made of egg and milk (or cream) *only*, *i.e.*, *without* the addition of any starchy thickening.
2. 'Buttered egg' mixtures.
3. 'Lemon curd' or 'cheese-cake' mixtures.
4. Omelets.

And we have chosen to class them thus, for the reason that, as in each case the consistence depends on the thickening power of the egg only, the main point to attend to is the same in all—the application, namely, of just that degree of heat which will set the egg sufficiently, and the avoidance of any such over-heating as would either curdle or toughen it. The care thus required in making custard *saucés* has already been mentioned ; and it is of the baking and steaming of solid custards that we shall now speak to begin with.

The texture of a custard pudding of any kind, whether baked or steamed, should be smooth, tender, and jelly-like.

If either broken and curdy, or else full of holes, it is always a sure sign that it has been over-heated.

A *baked* custard pudding, for this reason, should be always cooked in a very slow oven, and, as an additional precaution, set in a dripping-pan half filled with sand, salt, or water ; while the water surrounding one which is *steamed* should never be allowed to do more than simmer.

Neither baked nor steamed custards should *rise* ; they only do this when cooked too fast, and they will then be tough and spongy.

A custard pudding is done, when, on touching the centre, it is found to be lightly set.

The degree of firmness to which a custard will set in cooking depends on the proportion of egg used to milk.

Thus, for a baked or steamed pudding, *not* required to turn out, 1 good-sized egg to the $\frac{1}{2}$ pint will just, but only just, give the necessary consistence.

For a pudding firm enough to be turned out of a mould, 3 eggs to the $\frac{1}{2}$ pint must be used, while for 'Royal' custard—the sort which is cut in shapes and put into clear soup—each egg should have no more than a tablespoonful of milk mixed with it.

In making custards, however, it is by no means necessary to use whole eggs for them. So far as consistence goes, either whites or yolks may be used alone, but the more yolks used in proportion to whites, the richer and more delicate textured the custard will be. In place of one whole egg, therefore, two yolks can always be used with advantage, though it should be remembered that where yolks greatly predominate, rather more care is required in turning out, the custard being in this case somewhat more liable to break.

A 'Caramel' custard pudding shall here form our illustration.

For the following quantities, a plain cake-tin or charlotte mould, holding about a pint, should be used :

Ingredients.

	Milk, $\frac{1}{2}$ pint.	
Either	{	3 whole eggs.
		2 whole eggs and 2 yolks ; or,
		6 yolks only.
		Lemon or vanilla to flavour.
		Sugar to sweeten.
		Lump sugar for caramel, 2 oz.

Caramel the mould (p. 309), and let the caramel set quite hard like toffee.

Flavour and sweeten the milk, and pour it just warm on the eggs, which should have been previously well beaten. Stir well together, and pour (by preference through a strainer) into the mould.

Cover the top of the mould with a piece of buttered paper, set it in a pan of *simmering* water, and cook till the centre is firm enough to resist the light pressure of a finger.

To turn out, place the dish over the mould, and invert both together, when, if the caramelling has been complete, the pudding should slip out without any difficulty at all.

The texture of this sort of pudding is in perfection where yolks of egg alone are used ; but it is then too delicate to stand much strain, and should therefore not be made in large moulds, or it is likely to crack and fall apart.

Where a large quantity of it is wanted, it is therefore best either to steam the mixture in *dariole* moulds, or

to strengthen it by the addition of a little cornflour or leaf gelatine, according as it is required hot or cold; $\frac{1}{4}$ oz. of the former, and $\frac{1}{8}$ oz. of the latter (if Marshall's leaf gelatine), will be sufficient for each $\frac{1}{2}$ pint of the milk. The cornflour must be *boiled* in this, the gelatine merely dissolved.

The moulds can, of course, be greased instead of caramelled, if preferred.

'Royal' custard for soup is steamed in *dariole* or other small moulds in exactly the same way. This can be made of contrasting colours, by the addition, before cooking, to one part of the mixture, of a drop or two of cochineal or carmine. When set firmly, it must be turned out, cut in slices, and then stamped into rounds or other shapes with a cutter.

A kind of custard often much liked by invalids is made by using beef-tea instead of milk, and steaming as above.

For a custard of this kind, if to be turned out, 2 whole eggs to $\frac{1}{4}$ pint of beef-tea would be the proportion; while, if to be both cooked and served up in a little basin or soufflé case, 1 egg to this quantity will be sufficient.

(For beef-tea, see p. 56.)

9. CHEESE-CAKE OR LEMON-CURD MIXTURES.

In custard mixtures such as these, a *thick syrup* formed of melted butter, sugar, and lemon-juice, takes the place of milk or any other liquid.

The following proportions give a thoroughly good

cheese-cake mixture, which, if put into dry jars and covered down, will keep for an almost unlimited time :

Castor-sugar, $\frac{1}{2}$ lb.

Lump-sugar, $\frac{1}{2}$ oz.

Butter, $\frac{1}{4}$ lb.

4 fresh and clear-skinned lemons.

4 eggs.

Wash the outsides of the lemons well, and dry them with a soft cloth ; then rub them with the lump-sugar till it has taken up most of the essential oil and looks yellow. Then squeeze them, strain the juice, and pour it upon the sugar ; and after beating the eggs well, mix all together, and put with the butter into a jar, which it will about half fill.

Stand the jar in a saucepan of boiling-water, and keep the mixture constantly stirred with a wooden spoon till quite hot, and of the consistence of *thin syrup or honey* (just thick enough, that is, to cling perceptibly to the *tip*, and to slightly coat the *back* of the spoon). The idea is commonly given in cookery books that this sort of mixture must be stirred over the fire till *well* thickened, but this is misleading, as, short of curdling, the beginning of which is shown by the appearance of little white specks, it will not advance beyond the stage above indicated.

Examine the spoon therefore constantly, and directly the proper consistence is reached, take up and pour it into its jars. If properly done, it will set almost in the act of pouring, and will present the appearance of a smooth, thick, semi-opaque, amber-coloured sauce. It should be covered down when cold, like jam, with paper or vegetable parchment. The above quantity will fill about two 1 lb. jars.

A stock of this made in the spring, when eggs and butter are at their cheapest, will form a useful and inexpensive addition to other household stores.

10. BUTTERED EGG MIXTURES.

These consist merely of butter, eggs, and a little milk, stirred together over the fire till thickened; and here, again, as in the case of cheese-cake mixtures, overcooking is the chief thing to guard against.

For plain buttered eggs, take from a dessertspoonful to a tablespoonful of milk, and from $\frac{1}{4}$ to $\frac{1}{2}$ oz. of butter to each egg; melt the butter in a saucepan, pour in the egg and milk, and stir over the fire till of the consistence of soft porridge. Take off at once then, as the mixture will thicken considerably in setting, while if the cooking is continued, it will break up presently into a mass of tough crumbly curd.

The little rounds of toast on which it is to be arranged, should be always got quite ready beforehand.

In cooking eggs in this way to serve with bacon, it is a good and economical plan to let the bacon fat take the place of butter, pouring the egg mixture into the frying-pan after the bacon has been taken out.

11. OMELETS.

It is a common matter of remark that any little French wayside inn may be depended on to produce an omelet, of a character and excellence quite unattainable, in a general way, even by a good English cook.

The reason of this is naturally often asked, and the

answer lies, less in the existence of any special difficulty in the French method, than in the fact that the model which obtains in French and English kitchens is a different one.

Thus, an English cook, in making an omelet, aims nearly always, it would seem, at the production of a thickish folded pancake, browned, and consequently somewhat toughened also, on its outer side; whilst in the French variety of the same dish, though precisely the same materials are employed, the colour is golden-yellow throughout, the texture soft and even, and the shape, an oblong slightly curved, and thickest in the centre.

It is in the results of the two methods employed that the differences between these mainly appear, the method of the English cook being in point of fact much that of the French cook, only executed without the same dexterity and carried too far.

Thus, according to the English way, the beaten eggs, after being poured into the melted butter in the omelet-pan, are simply stirred together until well thickened, much as if the making of buttered eggs was going forward, after which they receive a supplementary cooking, by being kept over the fire on the pan, till browned on the under side and solid enough to fold over.

To begin with, the proceedings of a French cook are much the same. He beats the eggs for two or three minutes till well mixed, seasons them with pepper and salt or with sugar as the case may be, and then, taking butter in the proportion of about $\frac{1}{2}$ oz. or a trifle less for each egg, he heats this in his omelet-pan till it froths, and then pours in the egg.

Now, however, instead of stirring the whole round and round into a somewhat ropy mass, he with quick, slight, up-and-down movements, mixes it with a fork until about the thickness of a good custard has been attained. Then, with a knife, he scrapes the whole forward into the further side of the pan, tilting this at the same time from him, so as to let the mixture rest and take a curved oblong shape in the front angle. Held thus a very few seconds, it gains sufficient firmness to turn out. A hot dish is then placed so as to rest on the pan, bottom upwards, just over the omelet, and pan and dish together, are then by a dexterous twist reversed.

For making successful omelets of this type, practice, together with a certain 'knack,' especially in the stirring together of the egg and butter, are required. The tendency of the beginner is always to stir too hastily and roughly, and with a round-and-round movement instead of up and down, and the main difficulty, in consequence, is that of getting the whole evenly set, without allowing any part to brown.

A very great assistance to the French cook, moreover, is the bed of glowing charcoal usually at his command, and for which in English kitchens it is not always easy to find a satisfactory substitute. A gas ring is not good for omelet-making, the heat not being well distributed; and next to charcoal, a clear open fire of coke or cinders burning without flame is the best.

There is, however, another way, slower but somewhat easier, for making omelets after the French pattern, and in which even a novice may succeed.

Here the beaten egg, on being poured into the butter, is not stirred at all, but simply allowed to rest quietly

over the fire for a few seconds until a thin layer of cooked egg has formed on the bottom of the pan.

It is easy to see when this has happened by tilting the pan a little to one side, when, if this lower layer has set sufficiently, a few bubbles of steam will puff up.

Wherever this occurs, the edge should there be lifted gently with a knife, and as much of the still fluid egg as possible allowed to run underneath it—the process being repeated till no liquid remains, when the omelet may be rolled or folded over and turned out.

For plain omelets, such as the above, no prolonged beating of eggs is required, enough only being needed, to blend the whites and yolks thoroughly. All seasoning, such as chopped herbs, salt, pepper, or sugar, should be added before cooking, while such distinctive additions as oysters, minced kidneys, ham, or mushrooms—or for sweet omelets preserve of any kind—should be either covered over in the omelet mixture when drawing this to the side of the pan, or else folded in it before turning out.

In some recipes for omelets, the addition to the uncooked egg of a scrap of cold butter, and of a little milk or water, is prescribed, but, except by rendering it a little softer or richer, these in no way alter the character of the plain egg mixture.

Where such additions are made, a bit of butter about the size of a large pea for each egg used, and a teaspoonful of the liquid, will be quite sufficient; while for the actual cooking of a plain omelet, $\frac{1}{2}$ oz. of butter melted in the pan for each egg, is a proportion which should not be exceeded.

For an *omelet soufflé*, the method of procedure is different, and here, it may be observed, the average English cook succeeds much more frequently than with a plain omelet.

For an *omelet soufflé* the yolks of the eggs are first well beaten, and any required flavouring, as of sugar, lemon, or vanilla, added, with or without a very small quantity of milk or cream; and the whites, after being whipped separately to a very stiff froth, are stirred in lightly as for an ordinary soufflé.

For the cooking, $\frac{1}{4}$ oz. of butter only to each egg will be here needed. Melt this in the omelet-pan, and as soon as it froths (it should *not* be hot enough to smoke), pour in the mixture, and continue taking it up in spoonfuls from the bottom of the pan, turning it thus over and over until the whole is evenly but very lightly set. Then put pan and all into a hot oven for from 15 to 30 seconds, and when risen and faintly tinged with brown, fold over, enclosing within it a little warmed jam, golden syrup, lemon curd, etc., according to taste.

For a sweet omelet, a little rum or kirschwasser may be poured over and lighted, just before serving.

A special pan, it is often said, should always be kept for omelets, but really any ordinary frying-pan will do, provided the bottom is *flat*, and not, as is sometimes the case, slightly raised in the middle. A new pan also, or one not in constant use, must be well 'seasoned' as for pancakes (see p. 106), as else an omelet made in it will be sure to stick.

For omelets of the 'folded' sort, the *size* of the pan must also be specially considered, since, unless it is pro-

portioned to the number of eggs employed, the omelet will be unmanageably thick or thin.

For a folded omelet thus of one or two eggs, a pan of which the bottom measures about 5 inches across will be sufficient, while, roughly speaking, up to 8 or 10 eggs, an extra inch of diameter for every two or three of these should be reckoned. For an ordinary French omelet the size of the pan must be sufficient to allow the whole of the mixture to be shifted easily to the farther side.

ADDITIONAL RECIPES FOR SUET AND SOUFFLÉ PUDDING MIXTURES.

Suet Puddings.

I.—CHRISTMAS PLUM PUDDING (RATHER RICH).

Foundation :	{	Flour, $\frac{1}{4}$ lb.
	{	Breadcrumbs, $\frac{3}{4}$ lb.
	{	Suet (finely chopped), $\frac{3}{4}$ lb.
	{	Raisins (stoned), $\frac{1}{2}$ lb.
	{	Currants (washed and dried), $\frac{1}{2}$ lb.
Distinctive ingredients :	{	Candied peel (sliced), $\frac{1}{4}$ lb.
	{	Sugar, $\frac{1}{2}$ lb.
	{	Salt, 1 teaspoonful.
	{	Mixed spice, 1 teaspoonful.
Liquid :	{	Eggs (well beaten), 4 to 5.
	{	A little milk (if required) to moisten.
Additional flavourings :	{	Brandy, $\frac{1}{2}$ to $\frac{3}{4}$ wineglassful.
	{	Strained juice of 1 lemon.

II.—LEMON PUDDING.

Foundation :	{	Flour, $\frac{1}{4}$ lb.	
	{	Breadcrumbs, $\frac{1}{4}$ lb.	
	{	Suet (finely chopped), 6 oz.	
Distinctive ingredients :	{	Sugar (white or brown), 6 oz.	Well mixed before adding.
	{	Strained juice of 2 large or 3 small lemons.	
Liquid :	{	Eggs (well beaten), 2.	
	{	Milk (if required) to mix.	

III.—MARMALADE PUDDING.

Foundation :	{	Flour, 2 oz.	
	{	Breadcrumbs, 6 oz.	
	{	Suet (finely chopped), 4 oz.	
Distinctive ingredients :	{	Orange marmalade, 4 large tablespoonfuls.	
	{	Sugar, 2 oz.	
Liquid :	{	Eggs (well beaten), 1 to 2.	
	{	Milk (if required) to mix.	

IV.—TREACLE PUDDING.

Foundation :	{	Flour, 2 oz.	
	{	Breadcrumbs, 6 oz.	
	{	Suet (finely chopped), 6 oz.	
Distinctive ingredients :	{	Ground ginger (if liked), 1 teaspoonful.	
	{	Treacle, $\frac{1}{2}$ lb.	
	{	Egg (well beaten), 1.	
	{	Milk (as required) to mix.	

All the above, are, as will be readily perceived, mere variations in the 'skeleton' recipe for puddings of this class given on p. 92.

In all, the 'foundation' consists of flour, breadcrumbs, and suet, in varying proportions. The character of either can be altered at pleasure by the use of different 'distinctive ingredients.' In all the dry materials, distinctive ingredients, and flavourings, are first well mixed, and then moistened to the consistence of a 'stiff' batter (too soft to handle, and too stiff to pour) with different proportions of beaten egg and milk; and all

can be either boiled or steamed according to the directions given on p. 95, the only difference to note here being in the *time* of cooking required—6 to 8 hours, according to size, being thus not too much for a rich mixture like No. 1, while for plainer puddings, such as the others, 2 to 3 hours will be sufficient.

Soufflé Pudding Mixtures.

I.—LOBSTER SOUFFLÉ.

Foundation sauce :	{	Fine flour, 1 oz.	
	{	Butter, 1 oz.	
	{	Milk, or milk and fish stock, $\frac{1}{4}$ pint.	
Lightening material :	{	Eggs, 3.	
	{	Lobster or crab meat, weighed <i>after</i> being rubbed through a sieve, $\frac{1}{4}$ lb.	
Distinctive ingredients and flavourings :	{	Salt	} to season.
	{	Cayenne	
	{	Lemon-juice	

II.—OYSTER SOUFFLÉ.

Foundation sauce :	{	Fine flour, 1 oz.	
	{	Butter, 1 oz.	
	{	Milk (in which the beards of the oysters have been simmered), $\frac{1}{4}$ pint.	
Lightening material :	{	Eggs, 3.	
	{	Oysters, bearded, 'blanched' (just <i>scalded</i> , that is), and cut in neat pieces, 1 to $1\frac{1}{2}$ dozen, according to size.	
Distinctive ingredients and flavourings :	{	Salt	} to season.
	{	Cayenne	
	{	Lemon-juice	

III.—CHICKEN SOUFFLÉ.

Foundation sauce :	{	Fine flour, 1 oz.	
	{	Butter, 1 oz.	
	{	Milk, or milk and light stock, $\frac{1}{4}$ pint.	
Lightening material :	{	Eggs, 3.	
	{	Chicken, raw or cooked (weighed <i>after</i> being rubbed through sieve), $\frac{1}{4}$ lb.	
Distinctive ingredients and flavourings :	{	Salt	} to season.
	{	Cayenne	
	{	Lemon-juice	

IV.—CHEESE SOUFFLÉ.

Foundation sauce :	{ Fine flour, 1 oz. Butter, 1 oz. Milk or tomato pulp, $\frac{1}{4}$ pint.
Lightening material :	Eggs, 3.
	Cheese (dry and finely grated), 3 oz.
Distinctive ingredients and flavourings :	{ Salt Cayenne Lemon-juice (if tomato pulp has been used leave this out). } to flavour.

V.—PINEAPPLE SOUFFLÉ.

Foundation sauce :	{ Fine flour, 1 oz. Butter, 1 oz. Milk, $\frac{1}{4}$ pint.
Lightening material :	Eggs, 3.
	{ Pineapple pulp, 1 tablespoonful. Castor-sugar, 1 oz.
Distinctive ingredients and flavourings :	{ Pineapple cut in dice, 2 tablespoonfuls. N.B.—Tinned pineapple is the best to use for this purpose.

For all the above soufflés the method is precisely the same. For all, wherever a *purée* of meat or fish is used, it must be reduced to a fine soft pulp by pounding, and rubbing through a wire sieve.* For all, the 'foundation sauce' is made (as directed at p. 64) by cooking the flour in the butter till the mixture gets thin, adding the liquid gradually, and stirring and boiling till it leaves the sides of the saucepan clean. In all, the yolks of the eggs are then beaten in one by one, the 'distinctive ingredients and flavourings' added, and lastly the stiffly whipped whites of the eggs are lightly stirred in. All can be either steamed in tins, by the directions given at

* In so doing, if the meat is rather dry and difficult to get through, an extra yolk of egg, a bit of butter, or a little cream or sauce, can be used to moisten it.

p. 113, or baked and served in ramequin or soufflé cases; and in all the *character* can be varied by the use of different distinctive ingredients. Any sort of fish purée, thus, may be used instead of lobster in No. I.; rabbit, veal, mutton, game, or liver, may all together or in part take the place of chicken in No. III.; while in No. IV. lemon, orange, or other sorts of fruit, sufficiently sweetened, will take the place of pineapple.

Again, the very light sort of steamed soufflés called ‘mousses,’ can be made by merely adding to the proportion of egg in an ordinary soufflé, and further diluting the mixture with a little thick cream. A ‘mousse’ of chicken thus, can be made by recipe No. III. for chicken soufflé, merely by taking one extra egg and adding about a dessertspoonful of double cream. These softer mixtures, however, require very gentle cooking, and a good deal of extra care, to prevent them from breaking when turned out.

By comparing the above recipes with the general recipes given for mixtures of these kinds (pp. 92 and 111), it will be readily seen how easily one distinctive ingredient can be used to take the place of another, and how much variety, in the way of entrées and sweet dishes, a little thought and ingenuity may thus furnish. The same holds good with all the ‘general’ recipes given throughout the present work, such as that for *purée soups*, p. 32, for *jellies*, p. 178, and with the general directions for *moulded creams and custards*, for *quenelle mixtures*, and *meat creams*, to be found in Chapters XI. and XVII.

CHAPTER VIII

PASTRY

PASTRY-MAKING supplies plenty of material for study, and indeed, when carried to perfection, is almost a fine art.

To a learner, demonstration by an expert, as to its mixing, handling, and rolling, is of course an advantage, but still, all the more essential points in the process are such as written instruction should make sufficiently clear.

Many varieties of pastry are in use for various purposes, but there are two principal divisions, within which all may be included, viz. :

1. Short pastries.
2. Flaky pastries.

Of these, the former includes all pastes in which the butter or other fat is mixed evenly with the dough throughout ; the latter, those in which, by one means or another, the two are arranged in alternate layers.

I. SHORT PASTRIES.

Of the two kinds, the *short* pastes are the simplest, and for this reason should be experimented on to begin with. The five following recipes may be taken as representative.

SHORT PASTRY No. 1.

Take $\frac{1}{2}$ lb. of flour and $\frac{1}{4}$ lb. of butter, lard, or dripping. Put the flour into a basin which it will not more than half fill, and mix a $\frac{1}{2}$ teaspoonful of salt with it. Put in the fat or butter, and with a knife chop it into little pieces amongst the flour, or if *hard dripping* is being used, cut this into very thin shavings before putting it in. Next rub the fat into the flour by crumbling it very lightly with the tips of the fingers, not by pressing and rolling between the palms of the hands, as is a common practice.

When the fat is sufficiently rubbed in, the whole should have the appearance of fine dry breadcrumbs. The water must now be added, and the quantity of this required will vary according to the fineness of the flour, *fine* flour being much the most absorbent.

The average proportion of liquid, however, may be reckoned as half the weight of the flour, so that, while $\frac{1}{2}$ lb. of flour of medium fineness (fine households, as it is called) would take about 1 gill or 2 wineglasses of water to mix it properly, ordinary 'households' would take a little less than this, and fine 'Vienna' flour a little more. But as flours of nominally the same quality differ much in this respect, the water should always be put in gradually, so as to be sure of not making the dough too soft.

With pastry, a good deal always depends on the mixing, and (at least for a beginner), the best way is to measure out the average quantity of liquid, to pour about three-quarters of this gradually into the flour, at the same time stirring this briskly with a knife, so as to get

it evenly moistened, and then to add, in *very* small quantities at a time, as much more water as may be needed.

To see, in this way, when the flour has been moistened enough, is easy. By the time the first three parts of water have been put in, most of it will have stuck together in little separate rolls ; if on *pressing* these they should not only cling together, but readily collect about them whatever loose flour there may be, sufficient moisture will have been added ; but so long as the mixture, when pressed, remains to some degree crumbly, it is a sign that a little more water is required.

When done, the paste should stick together, but should not adhere either to the hands or to the basin. If it does this it is too wet, and more flour must be dusted over it and kneaded in till the surplus moisture has been absorbed. A sure sign of its having been properly mixed is when it can be rolled into a lump, and the basin wiped out cleanly with it, as with a cloth.

To roll it out, flour the pastry-board slightly, lay the dough on it, and form it into a neat, flat, oblong shape. *Press* it out first a little with the roller, and then roll with short, quick strokes to the thickness required. Roll always *straight forwards*, never sideways nor obliquely. If the paste wants widening, alter its position, *not* the direction of the rolling.

At the beginning of each stroke, bring the roller rather sharply down, so as to drive out the paste in front of it, and take especial care in rolling to always stop just short of the edges.

All this time, mind that the paste sticks neither to the board nor to the roller ; lift it gently at the sides from time to time to make sure of this, and dust a little flour over and under as required, using, however, no

more flour for this purpose than necessary, as too much will make the pastry hard.

To lift the paste quite off the board, turn the upper end over the roller, and wind it up like a blind, unrolling it again in the same way. This saves dragging it out of shape. Short pastry differs from the flaky pastries in requiring but one rolling out. Indeed, the less re-rolling it gets, the lighter it will be.

The above is a fairly rich paste, and can be used for almost any purpose. If a plainer mixture is wanted, 3 oz. of fat or butter can be used instead of 4 oz., to the $\frac{1}{2}$ lb. of flour, $\frac{1}{2}$ teaspoonful of baking-powder being mixed in with this at the same time with the salt.

'Suet' pastry is made exactly like short pastry, merely substituting finely-chopped suet for other fat.

The following varieties of short pastry are adapted for special purposes.

SHORT PASTRY No. 2.

(FOR FRUIT TARTS, SWEET BISCUITS, ETC.)

This only differs from the above in having 1 oz. of castor-sugar to each $\frac{1}{2}$ lb. of flour, added *after* the fat has been rubbed in, and the yolk of an egg used, as well as water, in mixing.

SHORT PASTRY No. 3.

A TENACIOUS PASTE WHICH CAN BE ROLLED VERY THINLY (FOR CROQUETTES AND THIN PASTRY CASES).

Flour, 4 oz.

Butter, $1\frac{1}{2}$ to 2 oz.

2 tablespoonfuls of egg (a beaten yolk and white together) with as much water in addition as may be required for mixing.

[N.B.—A paste similar to this, but not so rich—viz., 4 oz. butter and 1 egg to the lb. of flour—is used for lining raised pie-moulds.]

SHORT PASTRY No. 4.

(FOR CHEESE-STRAWS OR CHEESE BISCUITS.)

Flour, $1\frac{1}{2}$ oz.

Butter, 1 oz.

Grated cheese, 1 oz.

Cayenne and salt to season.

Sufficient yolk of egg to mix (one yolk will be about enough for the above quantities).

Here the butter is beaten till soft, then rubbed with the cheese into the flour, and worked up with the egg into a putty-like paste.

For cheese-straws, shape this paste into an oblong piece; *press*, rather than roll, it out into a straight strip about $3\frac{1}{2}$ or 4 inches wide, $\frac{1}{4}$ inch thick, and such a length as the quantity will allow. Trim the edges evenly with a sharp knife, cut across into little square rods no wider than the thickness of the paste; lay these carefully, so as not to bend or break them, on an ungreased tin, and bake in a *very* slow oven till crisp and of a pale fawn colour.

To make rings for passing the straws through when done, stamp the paste into rounds with a $1\frac{1}{4}$ -inch cutter, and then with a $\frac{3}{4}$ -inch cutter stamp out the middles.

About six straws can be passed through each round after cooking, but they must be handled carefully, as they are very brittle.

All the foregoing short pastes are essentially the same, but in the one which follows, both the method of mixing and the consistence are quite different.

Old cookery books give to this preparation the name of 'hot butter-paste,' and as a survival from a very early period it is not without an antiquarian interest. From

this sort of paste it was that the fourteenth-century *chef* was wont to fashion the huge 'Coffyn' (as a pastry case of any kind was then called), within which whole hecatombs of game and wild fowl were embalmed, with their heterogeneous accompaniments of blood, butter, sugar, ginger, cinnamon, and saffron; and it is out of a similar mixture that housewives in the midland counties make the paste for their raised pork-pies, the skilful manipulation of which is still considered among them to be something of a special domestic art.

For this sort of paste the following is a reliable recipe, the quantities given being sufficient for a raised pie containing about 2 lb. of meat :

Flour, 1 lb.

Lard or butter, 4 or 5 oz.

Water (conversely), 4 or 3 oz.

The fat and water, it should be noticed, here unite to supply the average quantity of mixing liquid.

Mix a teaspoonful of salt with the flour, and stand the basin containing it in a pan of very hot water. Have a kettle of boiling water ready at hand, and put on the fat and water for mixing to get hot in a saucepan.

When it boils, pour it into the flour, stirring well, and knead up quickly into a smooth paste, adding a few drops more boiling water if required.

To mould it, a cylindrical wooden mould, or a smooth-sided stone jar (such as a 2 lb. salt jar), should be thickly floured all over on the outside.

Cut off about a quarter of the paste to make the cover of the pie and put it aside, and while the rest is still quite warm form it into a flat round cake on a floured board, and press out a space in the middle of it

to about $\frac{3}{8}$ of an inch thick, and a trifle larger than the size of the bottom of the mould. Flour this space thickly, and then lay it upon the inverted mould, so that the floured part shall rest on the bottom of this, and just turn over its edges, where, without this thorough flouring, the paste would be apt to stick, and break when the mould is withdrawn.

The thick part of the paste must be now worked gently and evenly downwards, to within an inch or two of the edge of the mould, trimmed off straight if required, and then put aside in a cold place for some hours, to get thoroughly hard.

If both the centre part of the paste and the mould have been properly floured, the latter will then be easily taken out, leaving a perfectly firm straight-sided case for the reception of the meat. Before trying to remove the mould, however, the paste should be loosened from it a little, by passing a thin skewer or knitting-needle between the two.

Filling, as for a game-pie (p. 28), may be put into a case of this kind, but ordinarily, the contents are of sausage-meat highly seasoned, and rammed in as tight as possible, to within about half an inch of the top.

A spoonful or two of good gravy is then poured over, and the cover (warmed to make it workable) pressed out to the right size, and put on—its middle part resting on the meat, and its edges turned up so as to join those of the outer case, which must be wetted to make them stick.

A hole is always made in the middle of the top, and generally a paste tassel, or some other ornamentation, stuck into, or round it.

Before going into the oven, a sheet of stiff white paper is tied round the pie, and another laid on the top of it, and it is baked slowly, according to its size, from 3 to 4 hours. It must not be touched till cold, and then as much strong stock as it will hold should be poured in at the hole in the middle through a funnel.

Another local form of the same paste, in which *mutton suet* is substituted for butter or lard, is to be met with in some parts of Devonshire. It is used for gooseberry and other fruit tartlets, in a way which will be found given in Chap. XIV.

[N.B.—Where melted suet is used, as in this paste, in place of other fat, the hot liquid should be poured on the flour through a strainer to get rid of the little skinny bits which suet always contains.]

2. FLAKY PASTRIES.

For these, either lard or butter can be used, or a mixture of the two; but dripping will generally be too hard.

FLAKY PASTRY No. 1.

SUITABLE FOR PIES OR PATTIES OF ANY KIND, FOR WHICH GENUINE
'PUFF' PASTE OR 'FEUILLETAGE' IS NEEDED.

Flour, $\frac{1}{2}$ lb.
Salt, $\frac{1}{2}$ teaspoonful.
Butter or lard, 4 oz.
Water (about), 1 gill.

Mix the salt with the flour; divide the fat into four equal parts, rub in one of these only, and then mix as for short pastry.

Shape into a neat oblong piece, and roll out into a straight strip about three times as long as it is broad. All over this put on, with the point of a knife, one of

the remaining quarters of fat, distributing it evenly in little spots or dabs about the size of a pea (Fig. 11), so that they look something like buttons on a card.

Now flour the surface lightly and fold the paste exactly in three (as at Fig. 12), viz., by taking hold of the two bottom corners, A A (Fig. 11), and doubling

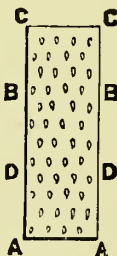


FIG. 11.

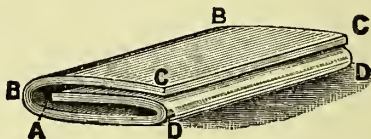


FIG. 12.

them upwards from you to B B, and then of the two top corners, C C, and doubling them downwards towards you to D D, forming the piece C C, B B, of which C B shows the section. Turn now at right angles to its former position, so as to have the open ends pointing towards you.

Press these sharply together with the roller to enclose some air, and press the paste across also in two or three

places, making little ridges, and thus preventing the air which has been shut in from forming into one large bubble. Roll out again, and repeat till the remaining two parts of fat have thus been used.

At the last rolling, bring it to the required thickness; and if it needs widening as well as lengthening, turn it at right angles to its former position, and roll straight across it as before—a rule which, with flaky pastry, should always be observed, since, unlike the short pastries, its lightness suffers if rolled *obliquely* to the direction in which it has been folded.

FLAKY PASTRY No. 2.

This is a recipe which the writer has never yet seen in print; but being as it is of quite unequalled excellence where a flaky crust is required for cold veal, game, and other pies, it is here given at length.

For a moderate-sized pie-dish, take about $\frac{1}{2}$ lb. of flour, and make up with water in the ordinary way, but without mixing in any fat or butter whatever. Now take, for the above quantity, from 5 to 6 oz. of butter (not lard), and cut it into even slices about the size and thickness of a penny. On a sufficient space on the board in front of you sift enough flour to cover it very thickly (to the depth say of $\frac{1}{8}$ of an inch). On this lay some of the flakes of butter (not too close together), and sift more flour over them, so as to bury them quite. Thus protected, roll them out very gently till about the thickness of stout brown paper, then take up each on a knife, lay it aside on a plate, and so on till all are done. Now clear away the superfluous flour, form the paste into an oblong piece as before, roll it out

to about $\frac{1}{4}$ inch in thickness, and arrange over one half of it as many of the butter flakes as there is room for. Double the other half of the paste over these, press the edges together, roll out again and repeat till all the butter is thus used up.

Puff Pastry.

This is the most elaborate and expensive of the flaky pastes, and both time and some dexterity are required in its manufacture.

Like many other things, the operation when performed by a genuine expert looks very much easier than it is. You see a heap of flour flung on a marble slab, some water poured into it, and the whole rolled up together into a paste before the work seems half begun. Then, again, the sheet seems to spread and lengthen beneath the roller as if by magic, to be tossed and tumbled and folded again and again, with as little ceremony as if it were a bit of cloth or wash-leather.

The skill required, however, to work in this careless-seeming fashion is the result both of very exact knowledge of what to do, and of long practice in doing it; and the learner, therefore, must be content to go much more deliberately about the task.

In kitchens where much fine pastry is habitually made, a marble slab will always be found for making it on, as the coolness and smoothness of this gives it a great advantage over an ordinary wooden paste-board. An expert cook, to whom one way is as easy as another, naturally uses this slab for mixing also, and an idea has thus arisen, that a basin is inadmissible for the mixing

of the finer sorts of pastry, even when a board is the only alternative.

We mention this, because the notion is wholly groundless, and being often endorsed by cookery books, gives needless trouble to beginners, for whom the tidy mixing of paste on a flat surface is always somewhat of a difficulty, and who should, therefore, be allowed to use a basin for this purpose in the ordinary way.

The ingredients required for puff pastry are equal weights of good butter (or of butter with a small quantity of lard mixed) and of fine Vienna or Hungarian flour. Besides water for mixing, some authorities recommend the use of a little yolk of egg and lemon-juice, the former to give tenacity to the paste, the latter to qualify its richness. But as puff paste of the first quality can be made by moistening the flour with water only, this, which is the simplest way, may also be considered the best.

For a first experiment, no more than a small quantity of puff pastry should be made; 2 to 4 oz. of flour and butter each, will be quite sufficient. Sift the flour to get rid of all lumps, mix in a little salt, add the water by slow degrees, and make up the paste in the ordinary way, kneading it just enough to make it smooth textured and workable. (Prolonged kneading is sometimes enjoined, but this is not really to be recommended, since, though it makes the paste tenacious and easy to work, the flakes into which baking separates it are thus rendered extremely tough.)

When finished form into an even-shaped square or oblong piece, and roll out to about $\frac{1}{2}$ inch in thickness.

The butter to be used should be as nearly as possible of the same consistency as the paste, as if it is softer it will get rolled into it, and if harder will break through it. It should therefore have been allowed to stand previously, in summer in a cold, and in winter in a warm, place, to harden or soften it as required. When so far ready, crush or knead it together, press it in a soft cloth to get rid of any water it may contain, and make it up into a flat cake of just such a shape and size as when laid on one half of the paste will allow the other half to be doubled over it, and the edges joined all round.

When the butter has been thus enclosed, press the paste across in three or four places with the roller, roll into a long strip and fold in three, exactly as is shown at Fig. 12 for ordinary flaky pastry.

This rolling and folding is together called 'giving it one turn,' and six of these turns is the number usually prescribed, not counting the first doubling over. They should, however, be given if possible not in immediate succession, but with one or two intervals of cooling in the refrigerator or elsewhere, between them, the object of this being to keep the butter and paste in the distinct and separate layers in which it is the function of the rolling and folding to arrange them, and on which the lightness of the paste depends.

One of these rests of about 15 minutes, should always be allowed after the first enclosure of the butter, and another after the third, or instead (if time permits), after the second and fourth foldings.

As with ordinary flaky pastry, after each folding, the paste must be turned at right angles to its former position, with the open edges towards the person who is

rolling ; but with this difference, that in puff pastry the pressing of these edges together to enclose air is better omitted—the presence of bubbles so formed tending to make it rise unevenly. In folding, the shape should always be kept as even, and the corners as square, as possible.

In *rolling*, keep the pressure of the two hands as even as possible. If the strip of paste is inclined to become curved, this shows that you are pressing more on the *rounded* side than on the other. Much care must be taken, especially during the first rolling, to prevent the butter breaking through. If it shows a sign of doing this, flour the place immediately. Wind the paste up often on the roller, to see if it is at all inclined to stick to the board, and keep this lightly but constantly dusted with fine flour of the same quality as that used for the paste.

After it has received its last folding, roll it to the thickness required.

The various ways of using it are given in Chap. XIV.

CHAPTER IX

BREAD AND CAKE MIXTURES

WHERE there is time for making these at home, they well repay the trouble ; and at any rate every cook should know how to do them when required. As far as their domestic manufacture is concerned, bread and cakes may be divided into two great classes, those, namely, in which the *raising* or *lightening* is accomplished by means of yeast ; and those in which the place of yeast is supplied by eggs and baking-powder, used either together or separately.

BREAD AND CAKES LIGHTENED WITH YEAST.

For these the materials should be kept warm during the whole process of mixing and kneading, but without being permitted, at the same time, to rise above the moderate degree of heat which will allow the continued growth of the yeast-plant, since it is during this, and during this only, that the bubbles of carbonic acid gas which lighten the dough are given off.

Whether for bread or cakes of this sort, the first thing

to do is to what is called 'set the sponge,' to make, that is, a thin batter by stirring flour into a strong solution of yeast, and leaving this in a warm place till the growth of the yeast has been well established. The different pastes made in this way may be thus divided :

1. The dough or paste for ordinary household bread.
2. That for the 'Vienna' bread, usually made up into rolls and other fancy shapes.
3. That for tea-cakes and plain currant-cakes and buns.
4. That for the richer cake mixtures, such as are used for 'Bath' buns, 'Brioche,' and 'Babas.'

Household Bread.

When this is made in small quantities, more yeast in proportion to the flour is required than would be sufficient if the baking were a larger one. For a quantity equivalent to a quartern loaf the following are the ingredients required :

Flour $3\frac{1}{2}$ lb. (a quarter stone).
Salt, 2 teaspoonfuls.
German yeast, 1 oz.
Castor-sugar, 1 teaspoonful.
Water (about), $1\frac{3}{4}$ pints.

Put the flour in a large basin, and let it get warmed through by standing in a cool oven, a hot closet, or some other warm place, as this materially assists its rising.

Then mix the salt in well, and make a hole in the middle. Rub the yeast and sugar together until the former becomes liquefied (this is called 'creaming' the yeast), and then mix with it about half the above quantity of water, just lukewarm—of the temperature,

that is to say, which will be given by the addition of 1 *part of boiling water to 2 parts of cold.*

Pour the mixture into the hole in the middle of the flour, and stir in enough of this from the sides to make a pond of thin batter about the consistence of cream.

Put it back into a warm place to rise, and in about 10 or 15 minutes, if the yeast is good, it will be found fermenting vigorously, and covered with large bubbles. Mix it then with the rest of the flour, adding, as for pastry, enough water (lukewarm) to mix it into a *rather* soft paste, which, however, will grow firmer with kneading.

The amount of kneading that will be required varies with the quantity of the dough. That above given will probably take about 20 minutes.

When sufficiently kneaded, the dough, if properly mixed, will cease to cling either to the hands or to the basin; but if after a reasonable time it still does this, a little more flour must be sprinkled over it and worked in.

A large piece of dough is best kneaded with the doubled fists, the weight of the body being thrown on each of these alternately. With a smaller piece (1 lb. or so) the edges should be continually doubled inwards and pressed into the centre, so that each part thus gets kneaded in turn.

When the whole can be taken out in a firm, smooth piece, leaving the inside of the basin clean, flour this a little, put the dough back, make a deep cross-cut on the top from side to side, cover it with a cloth, and let it stand in a warm place to rise for about 1 hour.

When well risen it will feel tense and distended, will

be about twice its original size, and the cross-cut on the top will be nearly obliterated.

It should now be turned out again upon the board, re-kneaded lightly, and made up into loaves of any shape desired. If baked in *tins*, these should be slightly greased, and the dough put in in smooth round or oval pieces, large enough to half fill them.

For batch loaves similar pieces should be placed side by side on a floured or greased baking-sheet, almost, but not quite, touching one another.

For a cottage loaf, make two balls, a little one and a big one; put the little one on the top of the big one, and stick a floured finger or the handle of a wooden spoon down through the middle of both. The edges of these can be gashed at intervals with a knife if very crusty bread is preferred. A nice crusty loaf of the sort sometimes called a 'Coburg' is produced by making the dough into an oval piece, and cutting it deeply along the top.

However the loaves may be shaped, they must go again into a warm place to rise, or 'prove,' as it is called, for about a quarter of an hour before baking.

The oven into which they are then put should be a hot one to begin with, and when the dough is fully risen and very slightly browned, a more moderate heat should be employed, as otherwise they will get too dark on the outside before being done enough in the middle. A 2 lb. loaf will take about an hour in an ordinary oven; smaller loaves and rolls less in proportion.

It is easy to tell when a loaf is sufficiently baked, by tapping it on the bottom. If done, it will give a sort of hollow sound, and feel both firm and springy.

Vienna Bread differs from household bread in being made of the finest pastry-flour, and mixed with milk and water, and sometimes a little butter instead of water only. Owing to the fineness of the flour, somewhat more liquid must be used in moistening it.

It is made up into a great variety of fancy shapes, of which about the prettiest are the little horseshoe twists, made as follows.

Roll out the dough like pastry on a floured board to rather less than $\frac{1}{4}$ inch in thickness. Cut it with a sharp knife into triangular-shaped pieces, and, taking

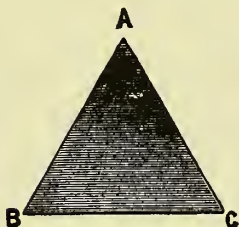


FIG. 13a.

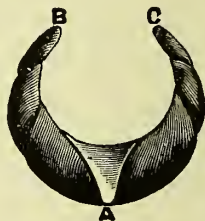


FIG. 13b.

the corners B—C, roll up each piece and bend it round so that the corner A turns over on the outside (as at Fig. 13b). When sufficient of these are done, it is a good way to make the remainder into little oval pieces the size of a large egg, and cut them crosswise or lengthwise on the top. These make very neat little dinner or breakfast rolls, and no pieces are thus wasted.

Rolls of this kind will require 10 to 15 minutes' baking in a rather quick oven. Directly they come out they should be brushed over with milk, or egg and milk mixed. This makes the crust shiny and keeps it from being too hard.

The method of *double kneading* above described, it may be mentioned in conclusion, is that by which the best bread is always made. The *unevenness of texture*, often noticeable in the commoner kinds, is due to the fact of this second kneading being omitted; since the bubbles of gas first produced, not being thus subdivided, are apt to coalesce, large cavities being in this way sometimes formed in one part, while close streaks are left in another.

Tea-cake and Cake Mixtures differ (as far as the foundation pastes are concerned) from ordinary bread mixtures chiefly in the butter or other fat they contain, and in the different proportions of egg and milk which are used instead of water for moistening them.

The four accompanying recipes show the different combinations required for different purposes:

I.	II.	III.	IV.
Tea-cake Mixture.	Currant Bread or Plain Bun Mixture.	Mixture for Rich Cakes or Bath Buns.	Brioche or 'Baba' Mixture.
Flour, 1 lb. German yeast, ½ oz. Butter, 2 oz. Sugar, ¼ oz. Egg, 1. Milk, 7 oz. (<i>i.e.</i> , not quite ½ pt.).	Flour, 1 lb. German yeast, ½ to 1 oz. Butter, 2 to 4 oz. Sugar, 2 to 4 oz. Eggs, 1 to 2. Milk, 5 to 7 oz. (in proportion to egg omitted). Currants or sul- tanas, 4 to 6 oz. Peel, 1 to 2 oz.	Flour, 1 lb. German yeast, 1 oz. Butter, 8 oz. Sugar, 4 oz. Eggs, 4 to 5. Milk, 3 to 4 oz.	Flour, 1 lb. German yeast 1 oz. Butter, 8 oz. Sugar, 2 oz. Eggs, 6 or 7. Milk, 1 to 2 oz.

All the above pastes are softer than the plain bread

pastes, the richer ones considerably so. For the richer mixtures, too, the amount of yeast used in proportion to flour is very much increased. In all, as the proportion of eggs increases, that of milk diminishes.

The general rules to be observed in mixing are as follows :

When, as in No. I., the quantity of butter does not exceed 2 oz. to the lb. of flour, it can be either rubbed into the flour (as for pastry) before setting the sponge, or else warmed in the milk ; but where a larger proportion than this is used, it should be either rubbed into one half of the flour only, to begin with (the other half being used for setting the sponge), or else worked cold into the dough in bits after this has been made up—the reason for this being, (*a*) that when the sponge is put to rise, in flour containing much butter, this will very likely ‘oil’ during the process ; while (*b*) the addition of much *melted* butter to the paste, in addition to egg and milk, would make it too soft to knead.

With regard to sugar, where, as in No. I., there is very little of this, any not required for *creaming* the yeast can be mixed with the flour to begin with ; but if 3 or 4 oz. to the lb. are taken, it is better to mix it with the butter into half the flour only, or to add it, together with this, during the making up.

Where 1 to 2 eggs only are used to the lb. of flour, these should be well beaten (yolks and whites together), before mixing ; but when, as in Nos. III. and IV., they form almost the entire moistening of the paste, they should be added whole.

Currants, dried fruits, peel, and other additional ingre-

dients, should always be put in the last thing, after the paste has received its final kneading.

The richer a paste is—the more butter and eggs it contains—the softer it will be, the longer it will take to rise, and the more yeast will be required to lighten it. These soft pastes also do not require more than one kneading, as, owing to their lesser tenacity, large and uneven bubbles of gas are not liable to form in them.

[N.B.—When the butter, as with the rich pastes Nos. III. and IV., exceeds one quarter the weight of the flour, the best way is always to work it in cold, using the whole of the flour in the first instance for setting the sponge.]

In the mixing (after the sponge has risen) of such comparatively plain pastes as Nos. I. and II., enough milk should be used, in addition to the egg, to make them just stiff enough to handle ; and like bread, they will be kneaded sufficiently, when they cease to stick to the hands or basins.

Pastes of this sort, if put to rise in tins or ‘rings,’ will want only one kneading, but if intended for buns, it is better to give two kneadings, as for bread, and let the buns ‘prove’ on the baking-sheet after moulding, as, thus done, they will not get out of shape. If buns with a thin, pliant skin like those made by confectioners, are wanted, this last rising should be done *in steam*, by putting them inside a cool oven with a pan of boiling water underneath them.

When fully risen, they should be baked to a bright brown, and brushed over when done with a little milk and sugar to give them a glaze. Plain buns should be *shaped* by rolling on a board with the palm of the hand till smooth and round, and then flattening slightly ; or they may be also made by rolling out the paste, cutting

it into long strips about an inch wide, and winding up each of these like a watch-spring. This makes a curled-up-looking bun.

Rich, soft pastes like Nos. III. and IV. cannot, properly speaking, be *kneaded* at all, but must be, as it is called, 'worked' a good deal with the hands instead, or else beaten long and vigorously with a wooden spoon. This *working* is a sort of continuous clawing or combing of the paste with the fingers, and must be kept up for from 20 to 25 minutes, or till on drawing the paste away the hands are left clean.

The time required for rising, as has been said, is greater in proportion to the softness and richness of the dough. No. I., thus, if not re-kneaded, will probably take about $1\frac{1}{2}$ hours; while No. II. may require 2 hours, and, if kneaded a second time, another hour for 'proving.' For No. III. quite 4 hours will generally be wanted; while the paste for a brioche or baba is sometimes put to rise all night in a cool place.

To be well risen, the paste, whatever it may be, should have reached about twice its original size. But it must not be left to stand too long, as else the bubbles which have formed will burst, and it will become quite heavy again.

With one or another of the above foundations, any variety of yeast-cake can be made. No. I. needs only a few sultanas or currants to convert it into currant bread or buns. No. III., with a liberal admixture of dried fruits, almonds, and peel, and spice and brandy to flavour it, will make a dark, close-textured cake of the wedding or birthday order, while No. IV. can be used for a 'brioche,' 'savarin,' or 'baba,' according as it receives

the addition of sultanas, chopped almonds, or dried fruits. Both *savarins* and *baba*, if to be used as sweet dishes, must have a syrup ($\frac{1}{2}$ lb. sugar to 1 pint water), flavoured with rum, poured over them on being turned out.

The plainer sort of yeast pastes are sometimes cooked by boiling and frying, dumplings of ordinary bread dough being thus dropped into boiling water, and when done eaten with sugar or treacle, while the sort of fried jam-tarts known as 'doughnuts' are made from the richer 'tea-cake' pastes. For these see Chap. XIV.

ON YEAST.

Whenever yeast is used, its quality must be a first consideration. Really good brewers' yeast is excellent, but it wants careful washing before use, and even when this has been attended to will sometimes give a bitter taste; and its varying thickness also makes it more difficult than with German yeast to judge exactly of the quantity required.

German, or solid, yeast has neither of these disadvantages, and when, as is now generally the case, it can be easily obtained of good quality, much trouble is saved by its use. This sort of yeast is now so commonly employed that even in quite out-of-the-way places the village baker will generally be getting it twice a week or so from the nearest town, while to get it sent by post is, of course, always easy.

It will keep two or three days, but the fresher it is the better it will be.

When in good condition, it has the appearance of a firm, grayish paste, something the colour of putty.

When cut or broken it should look rather moist and crumbly, and should have, moreover, a fresh, pleasant smell, faintly suggestive of new bread.

The *lightening action* of all yeast depends on the carbonic acid gas given off by the yeast-plant while in process of active growth. To start such growth gentle warmth and a suitable soil are required; and these it is which are supplied by the lukewarm water, flour, and sugar, used in setting the sponge.

The essential thing to remember, however, with regard to yeast is that, while a gentle heat (such as that of blood or new milk, about 98° Fahr.) promotes the well-being and growth of the plant, anything like a high temperature kills it; and the heat of the liquid used in making the sponge and mixing the bread, as well as that of the place in which it stands to rise, must be regulated accordingly.

BREAD AND CAKES MADE WITHOUT YEAST.

In these, the lightening depends on the presence of baking-powder, or of beaten egg, or on that of eggs and baking-powder together.

The main objection to the use of baking-powder in bread and cakes is the flat soda-like taste which, when present in any quantity, it so often leaves behind it, this being due to the alkaline salt (tartrate of soda, or potash) which is its residual product, after its carbonic acid has been given off.

The plainer the mixture the more it is at a disadvantage in this respect, as it contains less to disguise

the unpleasant flavour, and it is for this reason that the use of slightly sour milk, in the making of baking-powder rolls and scones, is so often recommended, the acid of this, and the alkali left by the baking-powder, serving mutually to counteract each other. The addition to plain cakes of a little lemon-juice will serve the same purpose.

Bread and cake mixtures containing no yeast, may, for convenience' sake, be divided into two main classes, viz., rich and plain; and, according as they belong to one or the other of these, the order in which the materials are put together varies.

The average composition of these mixtures may be seen by the recipes which follow :

I. Mixture for Scones or Rolls.	II. Mixture for Plain Cake or Buns.	III. Mixture for Richer Cake.
Flour, $\frac{1}{2}$ lb. Baking-powder, 1 tea- spoonful. Butter or lard, 1 to 2 oz. Sugar (if any), $\frac{1}{2}$ to 1 oz. Milk, sufficient to mix to a <i>soft paste</i> , which will just bear hand- ling.	Flour, $\frac{1}{2}$ lb. Baking-powder, 1 tea- spoonful. Butter or lard, 2 to 4 oz. Sugar, 2 to 4 oz. Eggs, 1 to 2. Milk, sufficient to mix to a stiff batter. Currants or sultanas and peel (together), 4 to 6 oz.	Flour, $\frac{1}{2}$ lb. Butter, 6 to 8 oz. Sugar, 6 to 8 oz. Eggs, 3 to 4. Baking-powder (if smaller number is used), $\frac{1}{2}$ teaspoon- ful.

The two first of the above recipes belong to the class of plain mixtures; and with regard to these it should be noticed (*a*) that the butter never *exceeds* half the weight of the flour, and (*b*) that milk, either alone or in

addition to egg, is employed in the mixing. In No. III., on the contrary, we have a specimen of a *rich* cake-mixture; and here it is just the reverse, for in this, butter, varying from three-quarters to the whole weight of the flour, is employed, and enough eggs also to make the use of any milk needless.

The materials are put together differently, according to the class to which the cake belongs.

For one of the plain sort thus: the baking-powder is first mixed with the flour, the butter or lard rubbed into this as for pastry, the dry ingredients (sugar, currants, etc.) then added, and the beaten egg stirred in quickly, last of all, with as much milk as is required to make a very stiff batter—a batter, that is to say, which, while much *too soft to handle*, will be much *too stiff to pour*.

In the richer cakes, the quantity of butter is too large to allow of its being rubbed into the flour, and it is therefore ‘creamed’ to begin with, by beating till soft with a wooden spoon. The sugar is next mixed in well, and then the egg is added alternately with the flour, the whole being beaten together very thoroughly for a quarter of an hour or so, or until white and light. The baking-powder, if any is used, as well as currants, raisins, or dried fruits, must be stirred in last of all.

The batter for a cake of this kind should be just soft enough to pour, like a *very* thick sauce. The eggs may be put in either whole or with yolks and whites beaten separately, the latter to a stiff froth. Rather less subsequent beating of the batter will in this case be required.

The richer and softer a cake mixture is, the longer it will take baking, and the more care it will require to

prevent it from burning. Plain cakes may be baked like bread, in greased tins, but for the richer mixtures the tins require to be very carefully lined—both at the bottom and sides—with buttered paper. Two or three rounds of this, cut to the proper size, should be placed on the bottom of the tin, and the inside lining of this should project two or three inches above the edges.

The tin itself should not be more than two-thirds full, and though a fairly hot oven should be employed to begin with, it should not be so hot as would be suitable for plain cakes or bread. As soon as the cake is fully risen and has taken a light-brown colour, it should be moved to a cooler place and covered with two folds of greased paper. The quantities above given will take from $1\frac{1}{2}$ to 2 hours to bake properly. When done it will feel firm to the touch on the top, and if a bright skewer is pushed into the middle, it will come out undimmed.

The above recipes are all average specimens of their kinds, and can be varied to suit different purposes. No. I., as it stands, makes good scones, rolls, and tea-cakes, while an egg, a little more sugar, and a few raisins, will make it into a plain bun mixture.

For either purpose it should be mixed to a soft paste, only just stiff enough to handle. For scones, this paste should be formed into a round, pressed out to the thickness of about $\frac{3}{4}$ of an inch, divided into segments, and baked either in the oven, or, still better, first on one side and then on the other, on a girdle. If baked in the oven, they should be brushed over with a little milk as soon as done.

‘Raspberry’ buns, also, can be made of a plain paste

of this sort (No. I., that is, sweetened and mixed with an egg) by rolling it out to about $\frac{1}{4}$ inch in thickness, cutting it in rounds, putting a spoonful of raspberry, or other bright-coloured jam in the middle of each, and gathering the edges of the paste together so as to enclose it. The side thus joined is then turned downwards on a baking-sheet, the top wetted and sprinkled with white sugar, and a cross-cut made, nearly, but not quite, through to the jam. Whilst baking, this opens and shows the jam inside, making a pretty and at the same time wholesome and very inexpensive sort of bun.

No. II., especially if flavoured with the juice of half a lemon and a small pinch of cinnamon or mixed spice, makes a very good plain cake for tea or lunch; or dropped in rough heaps on a baking-sheet, can be used for little rock-cakes or buns.

No. III., flavoured with lemon or vanilla, can be used for all sorts of purposes, and receive a great variety of additions.

Thus, with dried cherries inside, and chopped almonds sprinkled thickly on the top, it makes a smart sort of cake for afternoon teas.

It can be made into a cocoanut-cake by putting in 2 oz. of desiccated cocoanut, or into a rice-cake by leaving out half the flour and substituting the same quantity of ground rice. Baked in small fancy moulds, or cut into cubes, it can be iced in any of the ways given in Chap. X., and thus makes very good dessert cakes; while, equally with the richer yeast mixtures, it will supply a foundation for the dark, fruit-laden cakes which are usually almonded and iced

Sponge-Cake Mixtures.

Here we have quite a different type of cake mixture, butter being altogether omitted, and less flour than sugar used, in proportion to the quantity of eggs.

For cakes of this kind the ordinary proportions are :

3 eggs.

The weight of *all these* (in their shells) in fine castor-sugar.

And the weight of *two only* in fine flour.

Unnecessarily troublesome directions are often given for the mixing of these ingredients, such as that of making the sugar into syrup, and pouring it boiling on the eggs, or whipping eggs and sugar together over boiling water till they get warm, and then, not over boiling water, till they get cold again. These ceremonies, however, though they may seem imposing and mysterious, are practically quite useless, and may just as well be omitted, all that is really required to produce the best results being as follows :

Separate the yolks of the eggs from the whites, and beat the yolks by themselves, either for about 5 minutes with a Dover, or other good mechanical egg whisk, or for 15 minutes with a fork. Then mix in the sugar (sifted), and continue beating for from 10 to 15 minutes either with the whisk or a wooden spoon. Whip the whites to a very stiff froth, and stir the sugar in lightly, a little at a time, alternately with the flour, which should have been previously sifted and kept warm.

The mould for a sponge-cake should always be got ready beforehand, that the mixture may be poured into it at once when finished ; and it is on the way in which

the mould is prepared that the appearance of the cake will mainly depend when done.

To give the light-coloured even crust which distinguishes bought sponge-cakes, wants some little care. For this, the inside of the mould must be first coated all over with melted butter, which should be warm only, not hot, as else the coating will be too thin. An ordinary penny gum-brush is the best thing to use in applying it, and no corner should be left uncovered. About a tea-spoonful each of the finest castor-sugar and the finest flour should then be well mixed and passed together through a hair sieve, and with these the inside of the mould should be thickly dusted, so that every part of the surface may receive its share.

To finish with, the mould should be turned round and round with some of the loose mixture inside, and then all that does not adhere emptied out. Now tie a projecting piece of greased paper round the edge of the tin, as for a soufflé, and as soon as the inside coating is quite set, it will be ready.

The cake mixture should not more than half fill it, and if the cake is to appear top uppermost, this too should have flour and sugar sifted over it, that its crust may match the sides. A sponge-cake, on account of the quantity of egg it contains, must be baked in a very moderate oven, and to keep the bottom crust from getting too dark the mould should stand, not on the bare oven shelf, but in a dripping-pan containing a thick layer of salt or fine sand. As soon as the top is well risen and lightly coloured, it should at once be protected with greased paper to keep it from getting too brown.

About three-quarters of an hour will probably be

sufficient to bake a cake of the above size ; but if there is any doubt as to its being done, the test of a bright skewer thrust into the middle may be applied.

After being removed from the oven, let it stand a minute or two before turning it out, as on cooling it shrinks a little from the sides of the tin, and will thus leave these more easily. Then run the point of a knife round the edges, tap the mould lightly on the table, and invert it on a sieve. It should then, if properly prepared, be easily lifted off, leaving the crust unbroken.

Let the cake remain standing on the sieve or on a pastry rack, and in a warm place till quite set, as, if taken at once into a cold atmosphere, it will get close and heavy. This applies to all cakes, buns, and pastry.

A sponge-cake can be flavoured either with a little vanilla essence, or by weighing a few bits of lump-sugar with the castor-sugar, rubbing these till yellow on the rind of a lemon, and then crushing and adding them to the rest.

ON BAKING-POWDER.

Good baking-powder is easily and cheaply made, and needs only to be put in dry tins, and stored in a dry place, to keep good for an indefinite time.

Any harmless acid and alkali, which, when mixed and wetted, give off bubbles of carbonic acid gas, will serve the purpose of baking-powder ; but the two following are the combinations ordinarily in use :

I.

Tartaric acid (in powder), 3 oz.

Bicarbonate of soda, 4 oz.

Ground rice, 4 oz.

II.

Cream of tartar (tartrate of potash), 4 oz.
Bicarbonate of soda, 2 oz.
Ground rice, 6 oz.

In either case, the powders must be well mixed with the rice, any lumps being got rid of by pounding in a mortar, if necessary, and all passed together through a fine wire sieve.

Of No. I. the proportions to use are :

For *plain* pastry and *rich* cakes, 1 teaspoonful to the lb. of flour.
For scones, plain cakes, and suet-puddings, 2 teaspoonfuls to the lb. of flour ;

while where No. II. is used, *double the above quantities* will in each case be needed.

Weight for weight, the cost of the two mixtures differs little, but No. I. is, of course, the cheapest in use, and it is to this that the quantities given in recipes refer. For most things it does well enough, but for plain bread mixtures, such as scones, and also for puddings containing any *red jam*, it is not to be recommended, as in the first case its residual salt (tartrate of soda) gives a bitter taste which there is nothing to hide, and in the last an ugly, pinkish tint is imparted by its use.

For both the above purposes, therefore, the cream of tartar sort should be substituted ; and this is, in fact, the best of the two to keep in stock where the slight difference of expense does not matter ; since not only is it free from the disadvantages of the commoner kind, but has the merit of parting with hardly any of its gas till the mixture containing it gets hot—a circumstance which adds a good deal to its lightening power.

When, as is often the case, cream of tartar and car-

bonate of soda have their place among any list of ingredients, it is as the equivalent of this form of baking-powder ; the ground rice, both here and in No. I., being merely added to absorb any slight moisture there may be about, and keep the mixture from getting lumpy.

Whenever the cream of tartar and bicarbonate of soda are thus added separately, great care should be taken to rub them very thoroughly into the flour, mixing them well with a small quantity of this to begin with ; and also it must *never* be forgotten that *two* parts of cream of tartar to *one* of bicarbonate of soda are the right proportions, the effect, when the soda is in excess, being nasty in the extreme.

Recipes may occasionally be met with, which direct the use of carbonate of ammonia and carbonate of soda alone, in place of other baking-powders. Any cake made with the former, however, recalls the smell of a stable too forcibly to be pleasant, while the latter always needs the presence of a great deal of acid, such as that of lemon or sour milk, if a flat, soapy taste is to be avoided.

CHAPTER X

MERINGUE AND ICING MIXTURES

To *make* any of these well, requires no skill and very little trouble, and to *use* them, nothing but an easily-acquired knack.

Knowledge of what to do and avoid is here all that is needed.

Meringue mixtures consist simply of white of egg whipped very stiffly, with the addition of some little flavouring and a certain proportion of castor-sugar. In making these, the *stiff* beating of the egg is essential, but it is equally essential that this beating should cease directly the right consistence is attained, as, if continued longer, a broken, curdled appearance will come on, and the mixture will be close and heavy. As soon as the egg-froth, therefore, stands up in solid points on the withdrawal of the whisk, or will allow itself to be divided with the knife into two separate halves, stop beating.

To each white of egg used, now stir in lightly from 1 to 2 oz. of fine castor-sugar. The former quantity if the meringue is to be used for covering a tart or pudding, the latter for meringues *par excellence*.

Any sweet dish which is to be surmounted with meringue should always have been previously cooked before this is put on, as the meringue itself, if put into anything but a very cool oven, will become tough and leathery, instead of crisp.

As a covering for a tart or pudding, after this has been sufficiently baked, the meringue should be put on with a spoon in rocky heaps, or forced out in any form desired, with a bag and pipe.

A little *icing*, not *castor*, sugar should then be sifted over it, and it should be allowed to stand in a cool oven till crisp on the outside, and tinged here and there with pale fawn colour.

The leathery coverings which sometimes do duty for meringue, generally owe their leatheriness either to the egg having been over or under beaten, or to the heat of the oven having been excessive.

For baking the dry white-of-egg cakes known as meringues, some people recommend the use of an *oaken* board covered with oiled paper, instead of a tin, to bake them on; but an ordinary baking-sheet does very well, if warmed and then rubbed all over with a bit of white wax; the main point in making meringues successfully being simply their prolonged and thorough drying in a very cool oven.

For meringue mixture of this sort, the larger proportion of sugar above mentioned (2 oz. to each white of egg) must be used, and it may be either laid on the tin in spoonfuls, the size and shape of half an egg, or forced out of a bag in little heaps. Sift over then with a little icing-sugar, and if you wish them to be pink on the top, sprinkle on each a pinch of castor-sugar which has been

just coloured by rubbing with a drop of carmine or cochineal.

They must now go at once into a very cool oven (one which, when the hand is put in, feels no more than just pleasantly warm), and remain there for two or three hours, or until quite crisp and dry. The oven will be just suitable for this purpose when it has cooled down after other uses, or when the fire has been allowed to get quite low.

When done, the meringues should be just tinged with the palest fawn colour. If to be used for enclosing jam or cream, remove them from the baking-sheet when not *quite* crisp on the under side, press a little hollow in this with the bowl of a spoon, and return for a short time to the oven *bottom* upwards.

Thus prepared, they can be stored in tins to keep, and when wanted for use stuck two and two together with white of egg, after a little jam or whipped cream has been placed in the hollow side of each.

If whites of eggs are left over, and not wanted for anything else, this is a profitable way of using them; for the cost of the sugar is almost nominal, and materials for an extra sweet dish which may be made in a hurry can be thus kept ready at hand.

CAKE ICINGS.

These are among the things which, in the hands of amateurs, are rather apt to turn out failures—not, however, from any special difficulty they entail, but merely because the importance of a few minutiae is not sufficiently realized.

Certain kinds of ornamentation, of course, there are which need both skill and practice and also special appliances ; but to make and apply the regulation layer of almond paste with its snowy covering in the best manner, as well as many of the coloured and uncoloured icings, is, so long as the following rules are attended to, a very easy task.

1. For all icing mixtures, without exception, *icing-sugar*, previously well pounded and passed through a *hair* sieve, is an absolute necessity. Castor-sugar, even the very finest, will not take its place.
2. Where white of egg is used for mixing, this must on no account be previously beaten to a froth.
3. No absolute rule can be given for the proportions of egg or water, and sugar, because some sugars, like some flours, are more absorbent than others. Sugar, therefore, should be added gradually till the required consistence (which differs for different purposes) is obtained.
4. Iced cakes must be dried in a very moderately warm—not a hot—place. The warm closet to be often found by the side of the kitchen stove, or the rack above this, is suitable. Wherever there is any risk of dust or smuts, however, a screen of fine gauze, or of paper, covering but not touching the cake, should be used to protect it.

Almond Icing.

This is as easy to make as the plainest pastry. Its ingredients are :

Ground almonds, $\frac{1}{2}$ lb.
Icing-sugar, $\frac{1}{2}$ lb.
Whites of eggs (about), 2.

Beat the whites of eggs very slightly, so as to make them just bubble on the surface, and mix them with the almonds and sugar to a stiff paste, adding a little more sugar if required; knead till it ceases to feel at all sticky; form into a round of the proper size, fit on to the top of the cake, which should be cut flat if required, press well down and smooth the edges neatly with a knife. Let it stand in a warm place for 24 hours, or, better still, for some days, before icing.

‘Royal’ or Snow-white Icing.

The average proportions here are from two to three whites of egg to each pound of icing-sugar, but it is better to use only part of the sugar to begin with, and to add more as required. A tablespoonful of lemon-juice to each pound of sugar is an improvement. To get the right consistence, the mixture must be very well worked with a wooden spoon, and the more, up to a certain point, it is thus worked, the softer it becomes. When ready it should have the smooth, viscous consistence of thick treacle—soft enough to spread readily with a knife, but too thick to flow of itself over a flat surface.

Before beginning to ice your cake, see that its shape is symmetrical, and alter this, if necessary, by paring. See especially that the top is smooth and flat, or rounded evenly if at all. (The smooth cap of almond paste, if there is one, is a great help to icing neatly.) Brush

away all crumbs from the top and sides, and wipe over with a damp cloth to make sure they are gone ; then place the cake on the bottom of an inverted basin, over the edges of which its own should slightly project, and stand the basin in a clean dish.

Before putting any icing on, make sure you have enough mixed for what is required. For the top only of a cake 6 or 7 inches in diameter about $\frac{1}{2}$ lb. of icing will be sufficient, while, if the sides also are to be done, double that quantity will not be too much. A broad smooth knife (a palette-knife by preference) and a jug of cold water should be ready at hand.

Now pour as much icing on the middle of the cake as will be enough to cover the top, and, dipping the knife continually in the water, spread it out with this into an even layer, turning it very smoothly over the edges. If the sides are to be done as well, put on some pieces of icing in lumps all round, and spread these upwards and downwards till smooth, with the wetted knife ; turning the dish, not the cake, so as to keep this in the position desired. When the whole cake has thus been done, continue going over the surface with the wetted knife till this is fairly even. Any slight irregularities which cannot be thus got rid of will most likely disappear in drying. If a cake of this kind is to be decorated with dried cherries or other fruits, these may be put on after it has stood for an hour or so ; but if more icing is to be put on in raised patterns, the first coating must be allowed from 12 to 24 hours to get hard, being put for this purpose in a warm dry place.

To decorate a cake in this fashion, confectioners generally use a kind of syringe, but a forcing bag with

a very small pipe may also be employed;* and in this way all sorts of designs may be produced, in single or double bands, dots, scrolls, or rosettes, according as a 'plain,' 'rose,' or other forcer is used.

Anything elaborate in the way of a pattern, especially one consisting of flowing lines, requires a steady hand and some practice, but dots and rosettes are easy, and very effective designs in these can be readily accomplished, especially if the main outlines are first indicated with needle-pricks or the point of a fine pencil.

The coloured icing for these ornamentations is made just like the white, only a trifle softer. A drop or two of carmine or cochineal is added to bring it to the required tint; or enough very finely-grated chocolate can be used to colour it.

If obliged to stop in the middle of decorating a cake thus, cover up the basin and bag containing the icing with a damp cloth, as, if left exposed to the air, it will get too dry to use and have to be re-moistened.

Any icing left over after a cake is finished, if pounded and put through a sieve again when dry, can be used a second time, or will do instead of other sugar for puddings, etc.

Water Icings.

These are exceedingly simple, consisting only of icing-sugar mixed with water, or water and lemon-juice, to the consistency of a thick sauce. The right thickness can be told by seeing to what extent they will coat the back of the spoon. They can be coloured variously with

* A half-sheet of stiff notepaper twisted into a cone and fastened with a pin will take the place of a forcer of this sort, but is much more troublesome to use.

carmine or cochineal, or with coffee essence, or with finely-grated chocolate.

To apply them, place the cakes to be iced on a very clean pastry-rack or meat-stand. Set this on a clean dish, and pour the icing over them. Any that runs down can then be gathered up, re-moistened, and used again.

If mixed to the proper consistence, this sort of icing takes a very short time to set, and in a few hours will be quite hard. While still soft it can be ornamented with dried fruits, chopped pistachio nuts, etc., and when hard with designs in different coloured icings.

When of the right thickness for applying, water icing should coat the back of the spoon smoothly, and in such a way that, while still showing its shape, it quite hides its colour.

This icing, when mixed cold as above directed, will be opaque when set, but will never have the dead snowy whiteness of 'Royal' icing. If wanted semi-transparent it must be heated in a pan till it gets a smooth, glassy look, but must not be allowed to boil. When chocolate is used to colour it, it must *always* be heated thus.

Vienna Icing.

Properly speaking, this is not an *icing*, but a paste made with butter and icing-sugar and coloured brown with chocolate or coffee.

Its ingredients are :

	Butter, 4 oz.
	Icing-sugar, 6 oz.
Either	{ Grated chocolate, 2 oz. ;
	or,
	{ Coffee essence, 2 teaspoonfuls.
	Brandy or liqueur, 1 tablespoonful.

If the butter is at all salt, it must be well washed. Then *cream* it (as for a cake, p. 160), beat in the sugar well, add the brandy, the coffee, or else the chocolate, this last dissolved over the fire in 2 teaspoonfuls of water, and allowed to get cold before adding. Work all together for about a quarter of an hour till perfectly smooth and well mixed.

This paste does very well for making cake sandwiches with, which can afterwards be iced with some other icing; or little cubes or fingers of cake can be spread over with it, and then sprinkled with almonds shredded and browned, as described at p. 310.

With the help of this and the other icings above described, a good deal of variety in pretty looking cakes can be produced; the little cakes especially, which often form an expensive item in the provisions for afternoon teas, etc., being thus easily and cheaply made.

These little matters of course take time; but a spare afternoon will now and again occur in most kitchens, when they can be profitably attended to; and such things, when once made, can be put away in a warm, dry place, and kept for use as required.

CHAPTER XI

JELLIES AND STIFFENED CREAMS

IN days gone by, when jelly was needed, the only alternative to using, for its stiffening ingredient, either isinglass at a prohibitive price, or gelatine tasting of glue, lay in the tedious process of boiling down calves' feet for the purpose.

Jelly-making was naturally looked on, therefore, as a serious business not to be lightly undertaken, and the tradition to some extent still survives, though, owing to pure and tasteless gelatine being now easily procurable, it has lost its old foundation.

A very moderate amount of care properly directed should now, indeed, as far as jelly is concerned, be sufficient to secure the best results ; and the following are the chief points to attend to :

1. The flavouring of the liquid to be jellied.
2. The proportion to this of gelatine.
3. The clarifying.
4. The preparation of the moulds.
5. The temperature of the liquid when poured into these, or 'moulded.'
6. The turning out of the jellies when set.

On the Liquids to be Jellied.

The composition of these varies, of course, with the kind of jelly required. The proportions to be used in different cases are given below :

For 1 quart of Lemon Jelly . . .	$\left\{ \begin{array}{l} \text{Lemon-juice, } \frac{1}{2} \text{ pint.} \\ \text{Sherry, } \frac{1}{4} \text{ pint.} \\ \text{Water, } 1\frac{1}{4} \text{ pints.} \end{array} \right.$
„ „ Claret Jelly . . .	$\left\{ \begin{array}{l} \text{Claret, } \frac{3}{4} \text{ pint.} \\ \text{Lemon-juice, } \frac{1}{4} \text{ pint.} \\ \text{Water, 1 pint.} \end{array} \right.$
„ „ Maraschino Jelly . .	$\left\{ \begin{array}{l} \text{Maraschino, } \frac{1}{4} \text{ pint.} \\ \text{Lemon-juice, } \frac{1}{4} \text{ pint.} \\ \text{Water, } 1\frac{1}{2} \text{ pints.} \end{array} \right.$
„ „ Orange Jelly . . .	$\left\{ \begin{array}{l} \text{Orange-juice, } \frac{3}{4} \text{ pint.} \\ \text{Lemon-juice, } \frac{1}{4} \text{ pint.} \\ \text{Water, 1 pint.} \end{array} \right.$
„ „ Ale Jelly (very good —much better than it sounds).	$\left\{ \begin{array}{l} \text{Good ale (not bitter), 1 pint.} \\ \text{Lemon-juice, 3 wineglasses.} \\ \text{Water, 5 wineglasses.} \end{array} \right.$

For either of the above, the proportions of sugar and gelatine will be :

To each quart of liquid—

Sugar (finest lump), $\frac{1}{2}$ lb.

Gelatine (Marshall's leaf),

in ordinary weather, $1\frac{1}{4}$ oz.

in very cold weather, 1 oz.

in very hot weather, $1\frac{1}{2}$ oz.

The rinds of the lemons, peeled very thinly, may always be boiled with the liquid, if liked, to give additional flavouring.

[N.B.—'Marshall's gelatine' is here specified as having the double advantage of being economical in use, and of requiring *no previous soaking* to make it dissolve readily in even a very small quantity of liquid. With many kinds of gelatine it must be remembered, therefore, that the proportions are somewhat higher than those above given (generally about 1 oz. to the pint), and that previous soaking for a longer or shorter time in *cold water* is needed to make them dissolve easily.]

To make any of the above jellies, put the gelatine and sugar over the fire with about two-thirds of the liquid, in a very clean pan, which should not be thus more than about one-third filled, and stir till both are dissolved ; then, and before the mixture gets at all hot, add the whites and crushed shells of two eggs, previously well mixed in the remainder of the liquid, exactly as for clearing soup (see p. 49), and whip till a head of froth is formed on the top, exactly as for clearing soup, taking the same care to stop whipping long before boiling-point. Watch till the head of foam begins to heave slightly ; let it boil extremely gently for 5 minutes, and then, drawing it aside, let it 'settle' for 5 minutes more before straining.

For this either a cloth (as for soup) or a jelly-bag should have been ready prepared. Some people prefer one and some the other. As a matter of fact, either will do, the special advantage of a cloth in the matter being that it is more easily cleaned, and of a jelly-bag that it does not allow the jelly inside it to cool so easily.

Where a jelly-bag is used, the seamless sort, something like a white pointed cap of felt, is the best, and it should have four loops of tape sewn round the edges, by which it may be hung either inside a stand made for the purpose, or from the backs of two chairs.

Extreme care (especially in the case of the bag) must be taken, to see that the strainer is absolutely clean before using, and a quart or so of boiling water should be run through it the last thing before pouring on the jelly.

Then, putting a fresh basin underneath, cant the pan over, or ladle out the contents as gently as possible, as

for soup ; and if the first part does not go through quite clear, pour it back again. To keep the jelly hot while running through is important, and to this end the stand should be set in a warm place out of all draughts.

A small, clean jar, filled with boiling water and securely corked, may also be placed with advantage inside the bag, and the whole should be kept covered up with a cloth several times folded. If this is attended to very little jelly will remain in the bag.

Some very good cooks, when using a jelly-bag, put a small colander inside it, about half-way up. This supports the curdled mass of white of egg, etc., which would else choke up the bottom of the bag, and allows the jelly to run through more freely.

To prepare Moulds for Jelly.

These, whether of china or metal, should have been well washed, so as to render them perfectly free from grease, and then soaked in cold water, up to the time of using.

The temperature at which jelly is moulded ought to be such that while as yet perfectly liquid, it is *not sensibly warm*. If poured into moulds when still far from its setting point, there will commonly be some difficulty in turning it out.

When putting it aside to cool, see that the surface on which it stands is a level one, as else it will set crooked.

To turn it out, dip the mould, if a metal one, for a moment only, if a china one for a few seconds, in water just too hot to comfortably bear the hand in ; then invert it, first over a folded cloth held on the hand to

absorb any moisture, and then on the dish in which the jelly is to appear. A little shake of dish and mould together will generally disengage it, though, if it sticks obstinately, another dip in the hot water may be required.

For Aspic Jelly the *liquid* may consist either of stock or water; but whichever of these is used, a previous simmering with vegetables, as for soup, is necessary to flavour it.

Aspic to be used for chopped borders, or as casings for timbales, etc., will be very good made as follows :

	Cold water, 1 quart.	
To flavour :	$\frac{1}{2}$ turnip	} Cleaned and sliced.
	$\frac{1}{2}$ carrot	
	$\frac{1}{4}$ stick celery	
	1 small onion	
	1 shallot	
	3 cloves	
	Peppercorns, 1 teaspoonful.	
	Sprig of parsley.	
	Sprig of thyme.	
	Bay-leaf.	

Simmer from $\frac{1}{2}$ to $\frac{3}{4}$ of an hour, and strain off the vegetables. To finish the jelly you will require :

1 gill (2 wineglasses) ordinary vinegar.
 $\frac{1}{2}$ gill tarragon vinegar.
 The thinly-peeled rind and juice of 1 lemon.
 The whites and crushed shells of 2 eggs.
 2 $\frac{1}{2}$ oz. Marshall's leaf gelatine.

Put the gelatine with the lemon and stock to dissolve over the fire, then, while still only just warm, add the slightly-beaten eggs and their shells, after first mixing these thoroughly well with the vinegars (see directions for clearing soup, p. 49) and finish in the usual way (see p. 179). In the case of *aspic* jelly, however, a

soup cloth should be used for straining, in preference to a felt bag, as this latter would, however carefully cleaned, be likely to always retain something of the vegetable flavouring.

The colour of aspic jelly will depend on the kind and quantity of the vegetables employed, and also on whether the vinegars are dark or light. If the tint requires deepening, a drop or two of caramel, as for clear soup, can be added.

Owing to its being commonly used for chopping, cutting in shapes, or forming cases or borders for enclosing other and softer materials, aspic jelly is always made extra stiff—just double the ordinary quantity of gelatine, as may be noticed in the above recipe, being employed.

To chop aspic jelly for borders, etc., put it on a sheet of paper, and then chop it just in the same way as suet (p. 92). The finer it is chopped the prettier and more sparkling it will be.

When a jelly, of whatever sort, does not clear satisfactorily, one or other of the following causes may be probably assigned :

- (a) The pan has been greasy or dirty.
- (b) Inferior sugar has been used.
- (c) The gelatine has been touched by greasy hands, or weighed on a greasy scale.
- (d) The mixture has not properly boiled before straining ; or,
- (e) The *whisking* has been continued when too near boiling-point.

In either of these cases, re-straining may do some good, but the crystalline brightness which comes when

all the above faults have been avoided will never be completely attained.

The trouble of jelly-making is of course minimized when the clearing is omitted, and very good uncleared jelly can be produced by pouring the flavoured and sweetened liquid, after the gelatine has been dissolved in it, and when hot, but not nearly boiling, on the beaten yolks of one or more eggs, and then stirring till cool enough to mould.

Great care must be taken that the liquid, when thus poured on, is not too hot, and also, that if it contains lemon or sherry, sufficient sugar is added with these to prevent the egg from curdling. The stirring also must on no account be omitted, or the egg will settle at the bottom of the mould.

One pint of water, 2 wineglasses of sherry, 2 wineglasses of lemon-juice, $\frac{1}{2}$ lb. sugar, 1 oz. of Marshall's leaf gelatine, and the yolks of 3 or 4 eggs, make a very good amber-coloured jelly of this kind.

Aspic jelly will similarly not want clearing if to be used only as a stiffening for mayonnaise sauce or cream.

The smartest-looking dishes of the jelly kind, whether sweet or savoury, are undoubtedly supplied by the creams, chartreuses, bavareses, etc., in which an opaque core of some sort is exhibited within a casing of clear jelly. These take somewhat more time in doing, and attention to several minute particulars is required to make them successful. For dishes of this description the moulds must be in the first place *lined*, and, both for ease of preparation and appearance when finished, a plain mould had better be chosen for this purpose.

The temperature of the jelly must be the first con-

sideration, and, to keep it workable and avoid waste of time in cooling and re-heating, it is best to stand the basin containing it, when just sensibly tepid, in a pan of tepid water.

For a flat-bottomed mould, the bottom should be first done by pouring in jelly to the depth required (usually from $\frac{1}{8}$ to $\frac{1}{4}$ of an inch), and letting this set, which it will do in a minute if put on ice or in a refrigerator. Then for the sides, put in from 1 to 3 or 4 spoonfuls of liquid jelly (according to the size of the mould), and turn this round and round, letting it rest sideways while doing so against a layer of cracked ice in a tin or basin, and continue turning it, adding more liquid jelly if required, until a sufficiently thick coating has set on every part of it. Where the surface of a round-topped or fluted mould is to be evenly lined throughout, *the whole* must be done in this way.

As soon as the lining is quite set, but not till then, any ornamentations which may be wanted must be applied, each bit of egg, pistachio nut, or whatever else is used for the purpose, being just touched on its under side with a drop of the liquid jelly to keep it in its place. When all are firm, the filling, whether of cream or custard or what not, mixed with sufficient gelatine to make it set, can be put in; but—and this is an important point—the greatest care must be taken that these, though still *fluid*, should be in no degree sensibly warm, since otherwise the junction with the clear outer layer will be an ill-defined one, and just that ‘messy’ effect produced which, in cooking of whatever sort, is the thing of all others to be avoided.

For the various meat, fish, and salad mixtures, which

may be used for filling moulds thus lined with aspic, the reader is referred to Chap. XVII.

For sweet dishes of the same kind, such as 'creams,' 'chartreuses,' and 'bavaroises,' the moulds would be lined with wine, lemon, or some other clear jelly, while the filling might consist of cream, whipped or unwhipped, or of custard, or of the two together, these being sweetened, variously flavoured, and stiffened by the addition of gelatine (previously dissolved in a little warm milk or water, and in the proportion of $\frac{1}{2}$ oz. to the pint of liquid of whatever kind), cream, of course, being measured before whipping. For a *plain* bavaroise, cream and custard in equal quantities thus prepared might be taken, while, should a coffee or chocolate bavaroise be desired, a cup of *café au lait*, or of chocolate made with milk, has only to be used instead of milk alone, in making the custard.

A plain cream, in the same way, may become a lemon, raspberry, strawberry, or pineapple cream, by the addition, after the cream is whipped and sweetened, of lemon, raspberry, strawberry, or pineapple juice, this being counted as part of the liquid to which the gelatine is apportioned, and the mixture being stirred till just on the point of setting (see Chap. XVII., p. 274) to prevent any 'settling' of the cream, which would else take place, owing to the slightly curdling action on it of the fruit-juice.

For moulds of this sort, whether sweet or savoury, the inside of the layer of clear jelly can be ornamented in any way desired.

A chartreuse, for instance, of whatever kind, should be thus decorated; for one to be filled with a chicken

or other meat or fish mixture, truffles, ham, eggs, etc., cut in shapes, or little sprigs of watercress, chervil, or young lettuce leaves, being fixed on the jelly after this has set with a little liquid aspic ; while, if the dish is a sweet one, angelica, dried cherries, etc., would be employed in the same way ; or else, to more economically produce contrasts of colour of the same kind, slices of raw apple may be stamped with cutters into rounds and circles, and stained by touching with a brush dipped in carmine, cochineal, or spinach colouring.

Here, however, as with other kinds of cookery, excessive or fantastic ornament, or ornament which seems to call special attention to itself, ought always to be avoided.

The taste of cooks whose experience has been chiefly gathered from lessons in a school will often need repression on this point, but it is one in which no really first-class artist ever offends.

CHAPTER XII

UNMOULDED CREAMS, SYLLABUBS, AND JUNKETS

It is, perhaps, owing to a fact already mentioned, viz., the improved manufacture of gelatine, that (jellies being now much more easily made than formerly) a large and once popular class of sweet dishes has latterly fallen into neglect, insomuch that preparations of the 'trifle' order, unmoulded fruit creams, syllabubs and junkets, are at present seldom to be seen.

Though wanting to a certain extent in the finish of their more modern representatives, these dishes are by no means without good qualities of their own. In delicacy of texture and flavour, when well made, they are many of them unrivalled; given their homely though not always inexpensive ingredients, they are accessible to the very simplest kind of skill; while there is a certain pleasant aroma of old-world sentiment about them, which, even apart from their gastronomic merits, makes them worthy of an occasional recall.

The once favourite gala dish, a 'trifle,' can be made on almost any scale of economy or lavishness, but, whatever its materials, it should consist by rights of four distinct parts, viz. :

1. A layer of cake or biscuit soaked in wine or brandy, or, if the recipe is a teetotal one, in sweetened lemon-juice or fruit syrup.
2. A layer of jam.
3. A layer of custard.
4. Some sort of a 'whip.'

The cake or biscuit, some part of which should be represented by macaroons or ratafias, should be put in a rather deep dish, and as much wine or syrup poured over it as it will absorb.

When well soaked, if wine has been used, put on the jam, and if syrup the custard; then, again, custard or jam, as the case may be, with the 'whip' piled handsomely over all.

A rich custard of egg and milk only, is the best to use, but a pastry custard, or, if economy is much to be studied, one partly thickened with cornflour, may take its place.

The jam should always, however, be of some good kind, such as strawberry or apricot.

For the whip, cream alone, slightly sweetened and whisked till it can be taken up in heaped spoonfuls, can be employed, or, what is less extravagant, cream and white of egg, whipped first separately and then together, in the proportion of 1 white of egg to each $\frac{1}{4}$ pint of cream, measured before whipping.

Neither egg nor cream, it should be here noticed, must be whipped to their *full stiffness* before mixing, as they will not thus become properly blended.

Again, another and still more economical form of whip may be made by using, instead of cream, any sort of sweetened fruit purée, and beating this and white of

egg, first separately and then together, until quite thick and light.

'Apple snow,' as it is sometimes called, makes a very good mixture of this kind, and can be used either alone, or as a covering for any cold sweet dish. The proportions here are :

Apple pulp (weighed after being cooked and rubbed through a sieve), $\frac{1}{2}$ lb.

Sugar to sweeten.

Strained juice of $\frac{1}{2}$ a lemon.

3 whites of eggs.

The pulp must first be well beaten alone, the egg whisked till fairly thick but not at all solid, and the two then mixed together and beaten for about a quarter of an hour, or until the required consistence is attained.

Orange, or pineapple pulp, can be substituted for apple if desired, but as these are much more juicy, only half the above proportion should be taken.

The plainest variety among dishes of the trifle order, is the one that goes very commonly by the name of a 'Queen' pudding. Here alternate layers of soaked bread or cake crumbs, jam, and custard, are baked in a pie-dish or china soufflé case, the whole topped with a meringue of egg and sugar, and then put back into a cool oven till this is lightly crisped (see Chap. X.).

A similar arrangement of materials, if contained in a shallow case of very thin pastry, is called a 'fleur.'

Amongst other triumphs of the older *cuisine* whose absence is to be regretted, are the raspberry and strawberry creams, made by the simple whipping together of cream and fruit-juice, since the velvety crispness of texture which distinguished these is destroyed and the

freshness of their flavours masked, by the addition of gelatine which has now become usual.

Creams of this kind can be made, either by adding enough fruit-juice to whipped cream to colour it, or by mixing the cream and fruit-juice to begin with, and then whisking them together till well thickened. In either case the juice must be very well sweetened before adding, or the cream will at once curdle and be spoilt.

Mixtures of this kind are always better for standing, as, owing to the action of the acid in the fruit-juice upon it, the cream curdles gradually after whipping, and becomes in consequence very firmly set.

Syllabubs, of which the name seems always to recall some eighteenth-century idyl, were also mixtures in which the curdling of the milk or cream played a necessary part, the action of the fruit-juice, however, being here replaced by that of stronger liquors.

Syllabub, to be served *al fresco*, was made by milking a cow straight into a china bowl, containing wine (home-made raisin wine, it might be) and sugar, in the proportion of about $\frac{1}{2}$ to $\frac{3}{4}$ lb. to a pint, the whole being thus churned up into a solid froth; or, if the cow in person was not present, warmed milk was poured from a height out of a teapot.

Richer syllabub, for indoor consumption, was prepared by whisking cream with wine, brandy, and sugar, and laying the froth over some trifle-like foundation.

Junket, again, is another of the dishes fast becoming obsolete, in which, as in the two preceding kinds, a very characteristic texture is given, by the action of an acid upon milk—in this instance the acid contained in the gastric juice of the calf being the agent employed.

In the west of England, especially, this preparation of milk is still locally popular, but elsewhere there are numbers of cooks who have no idea how to make it, although the process is such a simple one that no child who has been shown the way should fail.

According to the more old-fashioned Devonshire practice, junket is made by preference in a china bowl, and is usually covered thickly with scalded cream and sprinkled with cinnamon or nutmeg.

Formerly a strip of the inner lining of a calf's stomach, previously cleaned and salted, was laid in the milk to curdle it, and in farmhouses and out-of-the-way country places this is often done still; but the 'Essence of Rennet,' which is sold ready prepared in bottles, is now more commonly used. Thus made, the ingredients for a moderate-sized junket will be :

Milk, 1 pint.

Sugar to sweeten.

Rum or brandy (to flavour, if liked), 1 or 2 tablespoonfuls.

Essence of rennet, 1 teaspoonful.

The temperature of the milk when the rennet is added to it is the first thing to attend to. This must be 'milk' or 'blood' warm (about 98° Fahr.). It must be sweetened and flavoured *before* the admixture of the rennet, while *after* this it must remain absolutely undisturbed till firmly set. Unlike jelly, it will set better and more quickly in a room of ordinary temperature than in a cold larder.

Unless there should be any fault in the rennet, failure to set may be taken as a sign that the milk has been used too cold, while should it have been too hot,

on the contrary, a broken, curdled appearance will be the result.

When well made, junket should cut into smooth shiny slices like jelly.

If, while otherwise good, it has a noticeably salt taste, this will be owing to too much rennet having been put in it.

In the absence of scalded cream to cover it, a spoonful or two of raw cream poured over the top when set is an improvement; and the surface should then be very lightly dusted with cinnamon powder and castor-sugar mixed in equal parts.

Tightly corked and kept in a cold place, essence of rennet will remain good some time; but the fresher it is, the better, and small-sized bottles, therefore, are the best to get.

Junket is not a thing that improves by keeping after being once cut, as the whey then separates and runs out of it. Thus, if the quantity likely to be eaten is doubtful, it is a good plan, after mixing the milk with the rennet, to pour it at once to set in little cups or glasses.

CHAPTER XIII

COMPOTES AND PRESERVES

GOOD compotes and jams are a great help in varying the daily *menu*. Where there is a garden to supply the fruit, their cost, too, is almost nominal, and every cook should know how to make them well.

Any sort of fruit can, of course, be *stewed*, by merely cooking it with water and enough sugar to sweeten it; but there are few kinds which will stand this treatment without losing their shape and getting mashy.

Hard, close-textured things such as cooking pears may, and, indeed, must, be thus stewed long and gently, in order to make them tender at all; but for most apples, and all the softer fruits, if the shape is to be preserved, a *short* time of simmering, and this in *hot* syrup, should alone be allowed.

All fruits, again, which are to be used for compotes (*i.e.*, preparations in which the cooked fruit is surrounded by, but not mixed with, syrup) are the better, whenever time allows, for being allowed to stand some time in cold syrup before cooking, as in this way they absorb enough sugar, not only to sweeten them throughout, but to prevent their shrinking or shrivel-

ling up, as they would do if dropped into boiling syrup without preparation of this kind.

For thin-skinned, juicy fruits, such as strawberries, cherries, or segments of orange, this preliminary steeping is especially desirable, and should be continued till they no longer remain floating on the top of the syrup.

Apples, green gooseberries, and rhubarb, will also be improved if thus treated, though for these, owing to their firmer texture, it is not so necessary.

Dried fruits, such as Normandy pippins, figs, pears, apricots, or prunes, should always be soaked for 12 hours or so, not in water, as is sometimes done, but in the syrup to be afterwards used in cooking them.

For all the tenderer fruits, the syrup should be boiling when they are put into it, and they should be then *simmered* just long enough to make them soft throughout, but not to break them. It is in this way that both shape and colour are best preserved.

Such fruits as, like Normandy pippins, have been skinned before drying are also better done, if, after having been thoroughly swelled by soaking in cold syrup, this is made boiling, or at least very hot, before they are put in it to cook; but dried figs, prunes, apricots, etc., from which the skins have never been removed, should be put on in the cold syrup and heated gradually, as the skins would otherwise remain tough.

The syrup for compotes should not be too strong, as else the fruit will not absorb it properly.

Half-pound of white sugar to a pint of water is a good average proportion. These should be just boiled to-

gether for a minute or so, to make sure of the sugar being dissolved, and then allowed to get cold, or nearly so, before being poured on the fruit, which will be improved by remaining in it from 12 to 24 hours, or in cold weather for longer still.

Fruit-juice can be used in part, instead of water, if desired.

The harder kinds of pears used specially for stewing must be cooked, as has been already said, both long and slowly. To do these it is only necessary to pare and cut them in halves, pack them closely in a stewpan with enough cold syrup to cover them, and then let them simmer very gently by the side of the fire for 4 or 5 hours, or until tender.

To colour them red, a few drops of cochineal should be added to the syrup before cooking. A glass or so of claret, too, mixed with this will be an improvement.

JAMS, MARMALADES, AND FRUIT JELLIES.

The *general* rules to be observed in the making of these are as follows :

1. Fruit for preserving should always be gathered by preference in dry weather, and never, if it can possibly be helped, when actually wet with rain, as nothing is more sure than this to prevent the jam from keeping.
2. Equal weights of fruit and sugar should always be used—jam made with a smaller proportion of sugar being never, so far as keeping is concerned, thoroughly reliable.

3. The preserving-sugar should always be of the best quality, as, if inferior, it causes much waste by the extra quantity of seum it producees.
4. During the whole time that the fruit and sugar are being *boiled together*, they must be constantly stirred to prevent burning, and this—in order to avoid discolouring them—with a wooden or white metal (not an iron) spoon.
5. All seum should be removed as it rises. If there is any doubt as to whether the seum has ceased to rise, this will be easily seen by letting the jam stop boiling for a moment.
6. When no more seum appears, put a drop or two of the jam on a cold plate, and if, at the end of about a minute, it has become too stiff to flow freely, it is done enough, and should be put at once into pots.

If boiled for too short a time, jam will neither set firmly nor keep well, while if, on the contrary, it is boiled too long, it will become sticky. The longest time that the fruit and sugar (even with whole-fruit jam, which requires the most cooking) should ever be boiled together is 30 or 35 minutes, while 15 or even 10 minutes will often be enough when the fruit has already been cooked separately.

7. The pots into which the jam is to be put must always have been thoroughly well dried. They should be filled to within $\frac{1}{4}$ of an inch of the top, and if any drops are spilt on the edges, these should be wiped off at once, with a cloth dipped in hot water and well wrung out.

This should never be forgotten, as after the jam has cooled it will be difficult to get off; and if the cover where it rests on the edges gets moistened by any remaining stickiness, the contents of the pot will in all probability not keep.

8. The jam must not be covered till cold. A round of thin paper, cut to the proper size (and dipped, according to the recommendation of some people, in vinegar or brandy), should then be laid on its surface, and each pot tied firmly down with a well-damped piece of the vegetable parchment commonly sold for the purpose. This, when dry, becomes tense like a drum, and the name of the preserve and date of making should be written upon it.

The above are the general rules, which hold good for all kinds of preserves; but besides these there are particular things to be attended to in different cases.

Thus, for marmalades, jellies, and jams in which the fruit is *crushed*, not whole, this should usually be cooked for a longer or shorter time before the addition of the sugar, the reason being that while the *fruit* often requires a considerable amount of cooking, the *sugar*, if at all over-boiled, will change its character and make the jam sticky.

Thin-skinned, juicy fruits, such as raspberries, if carefully watched and stirred, can be given this preliminary cooking in the preserving pan; but drier fruits, like apples, gooseberries, and rhubarb, should be put in a covered jar and allowed to stand till thoroughly soft,

either in a very moderate oven, or in a pan of boiling water.

For watery fruits, such as cherries, or for fruits which have been unavoidably picked in wet weather, a few minutes of boiling alone in an open pan (and this even if previously cooked in a jar) will be desirable ; while for very solid preserves, such as apple marmalade, damson 'cheese,' etc., this boiling without the sugar must be considerably prolonged.

For *jellies*, the juice of the fruit only is used, and to obtain it, the fruit is first cooked in a closed jar, and then put to drain in a bag or sieve.

For *whole-fruit jams*, the fruit is not cooked before the addition of the sugar, but instead of this is put to soak in cold syrup, in order that it may absorb as much sugar as possible while still raw.

The following recipes are given as illustrating the above differences :

Raspberry Jam.

Prepare the fruit by removing the stalks, weigh it, bring to a boil in the preserving-pan, add the sugar, and boil from 10 to 15 minutes.

Apple Marmalade.

Cook the apples in a jar till quite soft, rub through a hair sieve, simmer the pulp thus obtained in the preserving-pan until thick enough to take up in heaped spoonfuls, stirring constantly all the time to prevent burning. Then weigh, re-heat, add the same weight in sugar, and boil from 15 to 20 minutes.

The *colour* of apple marmalade varies from a pale

amber shade to that of deep mahogany : it depends both upon the kind of apple used, and also on the length of time during which the fruit is boiled before adding the sugar ; since the longer it is thus boiled the darker it will be. Again, with some of the red-skinned varieties, if the peel, or part of it, is cooked with the apples in the jar, a fine red tint will result, while colour can in any case be given artificially, by adding a few drops of cochineal.

Apple marmalade is one of the preserves to which the very least excess in boiling *after* the sugar has been added is fatal, since its bright, jelly-like surface is thus lost, and its texture, instead of being firm, becomes clammy and ropy.

Red Currant Jelly.

Soften the currants in a jar as already described ; arrange a hair sieve, or else a coarse linen or flannel bag, like a jelly-bag, over a large basin, and let the juice run through. A plate with a weight on it may be put on the top of the fruit, but it must not be otherwise pressed or rubbed, as else the juice will not be clear.

When enough juice has been thus obtained, let it boil gently for about 10 minutes, then measure it, re-heat, and when boiling add 1 lb. sugar for each pint of juice. Boil quickly for from 5 to 10 minutes, removing the scum, and when no more appears pour into pots to set.

When cold it should be a stiff jelly. If of a *treachly* consistence, this is a sign of its having been boiled too long after the sugar was added.

Whole Strawberry, or Black Currant Jam.

For 'whole-fruit' preserves, fine fruit should always be employed. For whole strawberry or whole black currant jam, therefore, choose the best berries only.

After picking them over, weigh them, take half their weight in sugar, and put them in pans or jars in layers, strewing the sugar between. Cover, and set aside in a cool place for 24 hours, when a good deal of juice will have formed. Add the remainder of the sugar, and let the fruit stand to steep in the syrup for another 24 hours, provided the weather is not hot enough to make fermentation probable.

At the end of this time, or in very hot weather somewhat sooner, put it on to boil, stirring very gently while heating so as not to crush the fruit in the least.

Whole-fruit jam needs longer boiling than crushed-fruit jam, owing to the fruit for it not being cooked separately before the sugar is added; but if kept *boiling fast* all the time, from 30 to 35 minutes should be enough.

The two signs which, taken together, show that it is sufficiently done are: (1) that scum ceases to rise, and (2) that the fruit no longer is seen floating above the surface of the syrup. When this is the case, the boiling should be at once stopped, or the jam will become sticky.

In whole-fruit jam thus made, the fruit, owing to its juices having been saturated with sugar before cooking, though tender, will be plump and firm, while the surrounding syrup, when cold, will be of the consistence of rich cream.

The reason that black currants and strawberries, when preserved whole, are often such withered-looking little objects is that no time, or an insufficient one, has been allowed for the preliminary steeping in syrup.

Whole gooseberry and whole rhubarb jam may be made in the same way as the above, the rhubarb (cut in $\frac{1}{2}$ -inch lengths) being especially good thus treated.

For dry or thick-skinned fruits, such as green gooseberries, a *small* quantity of fresh fruit-juice—but on no account water—may be added at the same time with the sugar to start this dissolving.

Orange Marmalade.

This is one of the few kinds of preserves in the making of which water is employed; but orange rind is such an exceedingly tough substance that long boiling in water is absolutely required to make it tender enough to be eatable.

Orange marmalade is made in two distinct ways, the result in one case being a rather solid, pulpy jam of the 'Scotch' marmalade type, and in the other of a preserve consisting in great part of clear, stiff jelly, like the kind known as 'Cairns' marmalade.

The former of the two kinds is the most troublesome to make, as well as the most expensive; but we give the recipe here, as some people prefer it.

For this, remove the rinds from the oranges, in halves, taking off with them as little of the white part as possible. Put them in a stewpan with plenty of cold water, and let them cook gently, till so soft that a straw can be easily run through them. Then pour

away the water, drain the rinds on a sieve, and cut them in very thin slices with a sharp knife.

Free the rest of the fruit from as much of the white as possible, cut it up small, take out the pips. Then weigh it with the sliced rind, add an equal weight of sugar, and boil about 25 minutes. This was formerly the most usual way of making orange marmalade, and is the one commonly to be found in the older recipe books; but of late years, the other kind above-mentioned has in great measure superseded it.

For this latter sort, wash and wipe the outsides of the oranges, as they are often dirty, and the water in which they are to be soaked and cooked will not, as in the foregoing recipe, be thrown away. Remove the rinds in halves; slice each orange crosswise into about 3 pieces, and take out all the seeds.

Either by hand or machine now cut the rinds into thin strips and shred or chop the rest of the fruit finely. To every 1 lb. weight of oranges thus prepared add 2 pints of cold water, and stand to soak for from 48 to 60 hours. At the end of this time boil gently (5 or 6 hours will be about the time commonly required) until the strips of rind are perfectly tender (though not mashy) and until the quantity of water first added is reduced by about one half.

Thus, if to 10 *lb. of oranges* you have added 20 *pints of water*, the weight of the whole after boiling should be 20 *lb.*

Take the weight of the cooked pulp in sugar; bring to a boil, and let it boil fast (skimming carefully), for from 30 to 32 minutes.

This recipe gives excellent results—for average

tastes—neither too sweet nor too bitter. Should an *extra* bitter flavour be liked, however, this may be given by steeping the orange pips in water, and adding some of the jelly so obtained to the pulp at the same time with the sugar. For a very clear and sweet marmalade, on the other hand, take $1\frac{1}{4}$ lb. sugar to each 1 lb. of cooked pulp, and shorten the time of boiling to about 20 minutes.

The main differences between these marmalades and the more old-fashioned 'Scotch' kind, lies in the large quantity of water employed and in the use of the *white* part of the orange in converting this, as it has the property of doing, into a clear jelly. It is in the Seville oranges only, however, that the white part becomes thus transparent, so that no mixture of sweet oranges should be used in making marmalade of this kind. The lemons also, which are recommended in some recipes as an addition, should be for the same reason omitted.

The quantity of marmalade which a small number of oranges will make when thus treated is surprising, so much so, that the cost-price will very rarely be found to exceed about $2\frac{1}{2}$ d. the lb.

In working from this recipe, one of the chief things to remember is the importance of the *very thorough cooking* of the strips of rind before the addition of the sugar, as after this they will never become any softer, the sugar, indeed, tending rather to harden them than otherwise.

The pans used for preserving should be rather shallow in proportion to their breadth, as the scum is thus much more easily and quickly removed. If of large size, they

should be provided with two handles for greater convenience in lifting.

Copper, brass, or china-lined pans are the best to use for preserving, as neither of these will affect the colour of the fruit. With brass or copper, however, extreme care must be taken to keep them perfectly dry and free from any trace of verdigris.

The aluminium stewpans now made, could, of course, also be used with great advantage, as this metal is quite unaffected by acids.

CHAPTER XIV

TARTS, TARTLETS, PASTRY CASES, AND CHARLOTTEs

FOR these, either short or puff pastry is generally the best to use, though flaky pastry No. 1 (especially for mince-pies and cheesecakes) is also very good.

For short pastry, if made purposely for fruit tarts, No. 2 (Chap. VIII.), which gives a sort of 'biscuit' crust, is the best recipe.

For the cover of a moderate-sized tart, the paste should be rolled to the thickness of about $\frac{1}{4}$ of an inch. The dish should be then inverted on it as for a pie (see Chap. XVII., p. 277), and the cover and edging similarly cut out.

Put on the edging before filling the dish. Then put in half the fruit, some sugar (from 2 to 4 tablespoonfuls to the lb.), and if apples, green gooseberries, or any such rather dry fruits are being used, add also a small quantity of water. Then fill with the rest of the fruit, heaping it up well in the middle to support the crust.

[N.B.—If there is not enough fruit to do this, a small inverted cup must be put in the middle of the dish to begin with, for the crust to rest on, or else it will sink down before it has time to set, and get heavy and sodden.]

Put on the crust then, and scallop the edges, if liked, by drawing the back of a knife across them as described at p. 279. Do not ornament the top, however, or make a hole in it. Brush it over with cold water, and strew plentifully with crushed or granulated sugar; or else a meringue-like top can be given by putting on well-beaten white of egg and sifting over this with castor-sugar.

Put it in a hot oven first, to set the crust quickly before the fruit subsides; then move to a rather cooler place, and keep well protected till done, with a sheet of greased or wetted paper.

For an open tart you want a flat, shallow tin, round or oval. Edge this, as for a pie, with a strip of paste; lay over another piece rather larger than the tin, fit it well in, press the two edges of paste together, and trim and scallop as for a pie or tart.

All kinds of fillings can be used. Treacle mixed with breadcrumbs makes a homely but very good one.

Any fresh fruit, too, may be thus used, provided it will not take longer than the paste to cook, in which case it should be partly cooked to begin with.

Jam of course will do, or mince-meat, while a layer of jam covered over with another layer of 'Bakewell' (p. 109), or some similar pudding mixture, is particularly good. Little patty tins for tartlets should be lined with rounds of pastry rolled to about $\frac{1}{8}$ of an inch thick, and cut a little larger than the tins. If filled with cheese-cake mixture, or Bakewell pudding mixture, etc., they will need no covers. If covered, the covers should be cut out with a cutter that will just go over the outsides of the tins.

'Doughnuts' are merely covered jam tartlets, but fried instead of baked, and made with yeast dough instead of ordinary pastry.

Sally Lunn or tea-cake dough (Chap. IX., p. 153) is the best to use, and it must be well risen and kneaded, before being rolled out. The patty pans should be of small size and well greased, and the covers must be stuck on very tightly, or they will give way at the join in frying, and let the jam out.

The tartlets after being made must be set to 'prove' in the patty pans in a warm place till well risen, and then turned out, fried exactly like beignet soufflés, (p. 118) in hot fat, and rolled in castor-sugar when done.

For jam puffs of the *turnover* kind, cut round or oblong pieces of paste of equal size, and put a little fruit or jam in the middle of each, taking care not to mess the edges. Wet these, fold over, stick down, brush the tops with water or white of egg, sprinkle with sugar and bake.

For cheese-cake and other mixtures already sufficiently cooked, the pastry cases are often baked before the fillings are put in. When this is done the paste must be pricked all over to prevent it from blistering, and little pieces of paper filled with dry rice, which can be kept for the purpose, put inside it while baking.

Little cases of very thin paste (No. 3, Chap. VIII.), made tenacious by being mixed in part with egg instead of water, can thus be made in quenelle moulds, which should be well greased before lining. These can be kept in stock in dry tins, and are useful for holding many sorts of cooked mixtures, whether sweet or savoury.

At p. 139, Chap. VIII., we described a 'hot fat'

paste made like the pork-pie paste of the Midlands, only with mutton suet instead of lard.

In the West of England this sort of paste is, or rather was, much employed in the manufacture of green gooseberry tartlets, and the recipe for these is given here, because, though an excellent one, it is too purely local to have ever, as far as we are aware, found its way into any published cookery book.

For tartlets of this sort, instead of patty pans, *rings*

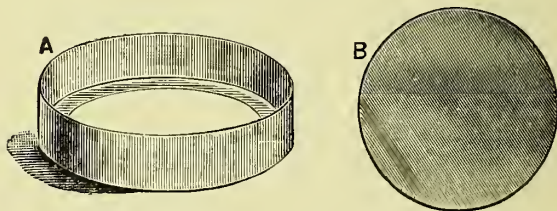


FIG. 14.

(A) Tin Patty Pan.

(B) Movable Tin Bottom.

must be had ; 3 or 4 inches in diameter, and about $\frac{3}{4}$ of an inch in depth being a good size ; and from the lower edge of each ring a shelf must project inwards, on which a movable bottom can rest, as in Fig. 14. Grease the tins and bottoms before using. Roll out the paste, while still warm, to about the thickness of brown paper. Cut out from it two rounds of paste for each tartlet, half of these, for the covers, being the size of the rings, and the remainder about $1\frac{1}{2}$ inches larger.

Put the bottoms in the rings, and with the larger rounds line these closely and evenly. Put in each enough young gooseberries to nearly fill it, with a little

sugar and about a teaspoonful of water ; then fit on the lids closely, wetting the edges of the paste to make them stick well, and trimming off then if required. Snip the tops in three or four places with the points of a pair of scissors, and bake rather slowly to a pale brown.

Larger rings of this sort, for making the pastry cases for 'fleurs' (see p. 111), can be easily got, but the small ones for tartlets have almost always to be made on purpose. Three and a half inches diameter is a good size.

Cases of 'Puff' Pastry.

When these are required to rise to a height of 2 inches or more, as for oyster patties, etc., the paste (p. 144) when finished should be rolled to about $\frac{1}{2}$ an inch in thickness.

It should then be stamped out into rounds with a 2 or $2\frac{1}{2}$ inch cutter, and then again in the middle of each round, but to about half its depth only, with a smaller one ; a border being thus left outside the centre cut, of about $\frac{1}{2}$ an inch in width.

Within the centre-cut, stab the paste now in several places with a sharp penknife or filleting knife, as this helps to prevent bubbles from forming, which might else tilt it up on one side and make it rise crooked.

Lay the rounds on a baking-sheet, keeping them as much to the middle of this as possible (a precaution which also promotes their rising evenly), and bake for about 15 minutes in a fairly hot oven.

If, in spite of every care, the cases, on taking them out, are found to be higher on one side than the other, press the tops gently into place at once, before they

have time to stiffen, and there will be no great harm done. Then take out the cut piece from the top, remove enough of the inside to make room for the filling, and put this in as neatly as possible with a small teaspoon or a bag and pipe.

Cheese-cake mixture or jam, for filling patties of this sort, should be warmed a little before putting it in.

If lids for patty cases are wanted, the paste for these should be rolled to about $\frac{1}{8}$ of an inch or rather more in thickness, and they should be cut with a cutter one size larger than that used for marking out the middles, since they will shrink in baking.

The lids should be baked separately after the patties are done, as they will take much less time; and while puff paste is in the oven there should be no more opening of the door than can be helped.

Vol-au-vent cases are cut just like patty cases, only with longer cutters, a border about $1\frac{1}{4}$ inches wide being left round the inner cut.

For very high vol-au-vent cases it is a common plan to cut two bits of paste, stamping the middle of one of these completely out, and, when both are baked, to lay one on the top of the other while hot, using a little white of egg to make them stick. With paste that can be depended upon, however, for rising to its proper height, this would not be necessary.

For jam puffs, or for the crust of a pie or tart, puff paste will rise quite high enough, if rolled to $\frac{1}{4}$ inch in thickness, and half this will be sufficient for the linings of patty pans, or of the little *bouche* moulds often used for savouries.

CHARLOTTES.

These cannot be properly called either tarts or puddings, but form rather a class apart, having one feature in common, viz., the lining of the mould with pieces of bread or cake.

Charlotte Russe.

For this take a plain round cake or soufflé tin, and line the bottom with a piece of oiled paper, cut to the size of the tin.

Cut some little sponge finger-biscuits in half lengthwise, trim the ends off squarely, so as to make them the same height as the tin, and set them upright and close together all round this, with the cut sides inwards. Fill up with whipped cream, sweetened and flavoured, to which dissolved gelatine has been added, as directed at p. 185. When set, turn out; remove the paper and arrange some chopped wine or lemon jelly, with a few dried cherries or other fruits on the top.

Apple Charlotte.

For this, grease a plain charlotte-mould, as for a pudding.

Cut a round of stale bread $\frac{3}{8}$ inch thick, to about 1 inch less in diameter than the bottom of the tin, and divide it evenly into segments; and cut fingers of bread of the same thickness, and about $\frac{3}{4}$ inch wide to line the sides with. Clarify some butter (p. 76), brush each piece of bread well over with it on one side, and then line the tin, putting in the bottom pieces first, and then the strips upright around them, with their lower

edges touching each other, and the buttered sides next the tin.

Fill with apple purée prepared as for marmalade (p. 198), and boiled with a very little bit of butter and half its weight in sugar, till about the thickness of porridge. Lay a thin round of bread over this, brush it with butter, and bake till a bright brown in a moderate oven. Sift sugar over the top when turned out.

Another dish—a cold one—of the ‘Charlotte’ kind, goes sometimes by the name of ‘Malvern’ or ‘Hydro-pathic’ pudding, owing to its freedom from rich or unwholesome ingredients.

For this, cut a little round of stale bread and put it in the bottom of a pudding basin ; then line the sides of the basin with narrow strips of bread radiating from each other, so as to be about their own width apart at the edges. Have ready, for the filling, some hot stewed fruit or fruit compôte, sufficiently sweetened, but without a great deal of syrup, and put it in the basin (the thicker part first with a spoon), so as not to disarrange the bread. When quite full, cover the top with bread cut in small dice.

Put the basin on a clean dish, cover it with a plate, put a weight on the top, and let it stand from 12 to 24 hours. It will then turn out quite solid, and coloured all through.

Bright coloured fruits, such as raspberries, cherries, or dark plums, are the best to use, while, if fresh fruit is not to be had, jam diluted with about half its bulk of water and poured on hot will do.

Surrounded with its own juice, or with whipped cream or custard, this makes a very pretty cold sweet-dish.

CHAPTER XV

FISH COOKERY

WEIGHT for weight, the better kinds of fish, or what are considered such, cost, as a rule, rather more than butcher's meat, and as, in *bulk*, the quantity consumed is commonly greater, fish, when a daily item of expense, is also generally a large one.

Throughout the present work, economy has been one of the main points professedly kept in view, and there is no department of housekeeping in which economy is better served by some knowledge of the finer kinds of cooking, than in this matter of the fish supply.

A *chef*, if need were, would see material for an entrée, where an ignorant servant would see nothing but supper for the cat ; and in the hands of a cook whose abilities are not limited to mere boiling and frying, the cheaper kinds of fish may be so prepared as often to take the place of more expensive ones, whilst such cold remains as there may be will also find fitting uses.

Boiling and frying are what may be called the staple English ways of cooking fish, and though by no means always the best, they are yet such as could not be dispensed with. There is boiling and boiling, however,

as well as frying and frying, and as either may be easily done badly, we will give, to begin with, the chief rules for doing them well.

For boiling fish :

1. The water, when the fish is put in, should be very hot, but not actually boiling, as this would be likely to make the skin break.

[N.B.—There are two kinds of fish, however, which form exceptions to this rule—viz., *salmon* and *mackerel*. For the former, which is a tough-skinned fish, the water should just boil to begin with ; while for the latter, of which the skin is very delicate, it should be merely tepid.]

2. One oz. of salt and 2 tablespoonfuls of vinegar should be added to each quart of water used, as this makes the flesh both white and firm.
3. No more water must be used for boiling than just enough to keep the fish covered.
4. During the whole time of cooking the water must simmer only, not boil, as else the outside of the fish will break before the inside is done.
5. The general time to allow for cooking is 6 minutes to the lb., and 6 minutes over ; but here, too, *salmon*, which requires 10 minutes to the lb., forms an exception.
6. Some sort of drainer must always be provided to take the fish out on. If there is no fish kettle with a proper drainer, and an ordinary stew-pan has to be used, a piece of some open-textured stuff, such as cheese-cloth or bunting, should be arranged inside for the fish to lie on, its corners being turned out over the sides of the pan, and

kept in place by the lid. In this the fish may be lifted out of the water as in a hammock.

For *boiling*, fish are never skinned, and when boiled whole their heads are always left on. The eyes, however, should be taken out, as when cooked they look white and ghastly.

To prepare a brill or turbot for boiling, it should lie for a time (half an hour to an hour) in salt and water, to allow any blood that may remain in the flesh to drain out of it ; a slit should be made lengthwise between the shoulders in the skin of the dark side, as this prevents the skin on the white side from getting drawn, and breaking ; and the white side should be rubbed with lemon-juice and laid uppermost in the water, with a piece of buttered kitchen paper over it.

Fish which is to be fried should always be made as dry as possible, first by gently wiping and pressing in a soft coarse cloth, and then by dusting with flour, shaking off all which does not stick.

Fish can be *sautéd*,—that is, fried in a frying-pan with a small quantity of fat, when thus coated with flour only ; but for frying in deep fat, it must be either protected, like rissoles, with a covering of egg and breadcrumbs, or else dipped in frying batter.

For flat fish, the heads are generally taken off for frying ; soles and whiting, too, are skinned, and plaice are improved by skinning, though with them the operation is a rather troublesome one, as the skin sticks to them very tightly.

A fish fried in egg and breadcrumbs should look trim and neat—the colour even all over, and of a light golden brown, and the surface entirely unbroken.

Fish are crumbed just in the way described for rissoles, the crumbs being gently pressed to fix them, and those which remain loose, lightly brushed or shaken off. To do smelts neatly, trim the fins, including the tail-fin, closely off. Then, after they have been coated with egg and breadcrumbs in the usual way, roll them gently to and fro on a board, to make them look smooth and round.

For soles, smelts, and whiting, frying in egg and breadcrumbs is the best, but for the small plaice and flounders, which may often be got quite freshly caught, in quantities near the sea, there is nothing like frying in batter (see p. 104, Chap. VII.).

Whitebait are quite easy to fry well, but are often, nevertheless, done badly.

From their small size, the thorough drying above mentioned is specially necessary, but must be very gently done, and without needless handling. They should be kept on ice, or in salt and water in a cold place till wanted, and then laid so as not to touch each other between the folds of a soft cloth for a short time. After this they should be shaken off on a dry cloth, and then dusted all over with fine flour (the finer the better, because the more absorbent).

To make them perfectly crisp, they require two fryings, the first in fat of ordinary frying temperature (380° Fahr.) to cook them; the second in fat somewhat hotter (400° Fahr.) to crisp them merely; and it is from neglecting to give this double cooking that most failures are due.

For the first frying, the fish should be done in small batches, so as not to touch each other in the fat. Only

enough to cover it should be put in the bottom of the frying basket, and any loose flour gently shaken off. They should be plunged in the fat as soon as this smokes slightly, and held there for from 1 to 2 minutes. When taken out, they will be cooked, but still flabby. As they are done, they should be turned out on a sieve or into another basket, and when the whole quantity has been thus prepared, and the fat smokes very freely, they must be all put back together into it for another minute, or until they are crisp enough to break easily. They must be then drained well in the basket over the fat, turned out on paper, and when sprinkled with a little salt and cayenne, will be ready.

To *broil* fish, brush them first over with liquid butter, then give them a thin coating of flour, and cook over a clear hot fire on a gridiron, the marks of which should be visible on them when done.

In whatever way fish are cooked, they require careful trimming, and, with the three exceptions of white-bait, smelts and red mullet, careful cleaning also.

When a fishmonger sends the fish, they are generally thus far prepared, but when caught, or bought from hawkers or fishermen, this part of the business falls to the cook.

Fish which swim back upwards in the water are cleaned by opening the abdomen ; flat fish either through the gill openings, or by making a small transverse opening on the dark side close to the gill covers. After removing the entrails, the cavity must be well washed out, and a membrane which lies beneath the backbone must be broken through, and a quantity of blood which

is generally contained within it removed. If there is roe, it should, in small fish, be left untouched, but in large fish taken out and cooked separately, as it will not otherwise be properly done.

From fish which are not skinned, the scales, if they have any, must be scraped off with a knife from the tail towards the head.

All fins, except the thick glutinous fins of turbot and skate, must be trimmed off with scissors.

When the skin is to be removed, this must be done from the tail upwards.

For a whiting, a cut should be made down the middle of the back, and the skin got off in two halves.

For a sole or other flat fish, first trim off the outside fin with scissors; then with a sharp knife make a cut across the root of the tail, insert the thumb between the skin and flesh, and run it thus all round the edges of the fish. Next raise a flap of skin at the tail sufficient to lay hold of. Dip the thumb and fingers of each hand in salt to prevent slipping, and then, taking the tail in one hand and the skin in the other, draw this off towards the head.

A sole skins very easily in this way, but with some flat fish, notably with plaice, the skin sticks so tightly that, for mere frying or baking, the advantage of getting it off is scarcely worth the trouble; and when, as for filleting, a plaice must be skinned, it is best to fillet it first and skin it afterwards, laying the fillets on a board with the skin undermost, and then separating this from the flesh with the edge of a thin, sharp filleting knife.

The expression 'to fillet' in cookery has several

different meanings (see Chap. XX.), but, as applied to fish, it merely signifies the removal of the flesh in either two or four strips from the bones, the 'fillets' of a fish being the parts thus removed.

The fillets of an ordinary fish are taken off commonly in two divisions, and of a flat fish, in four. To fillet a flat fish thus, cut off the outside fin close to the fish, and make an incision all down the line which marks the middle of each side, quite into the bone. Then raise the flesh on either hand so as to get it off whole, leaving the bone clear. It is perfectly easy to do this by working the point of the filleting knife to and fro close to the bone, raising the flesh as you go along.

To fillet an ordinary fish, such as a whiting, make a cut down the middle of the back, and work the flesh off downwards over the ribs in the same way. A herring or mackerel may be either filleted thus or by opening it the whole length of the under side, from the head (which must be cut off) to the tail, spreading it back uppermost on the board, and pressing and rubbing up and down the whole length of the backbone till this is loosened from the flesh, when it may usually be lifted out whole with the ribs attached.

Anchovies must be scaled and well washed before filleting. The fillets can then be removed either in two or four pieces. To the uses of fish thus filleted we will return presently.

Large uncut fish are well cooked by boiling, while for fish thin enough to be sufficiently cooked through, before they are over-cooked on the outside, there is no better way than frying or broiling.

For *cut fish*, however, or for *small* fish, boiling is not

to be recommended, as it entails waste both of flavour and substance, whilst for *thick* fish frying is quite unsuitable.

The best substitute in the former case is either *steaming* or else cooking in an oven well wrapped in buttered paper, and in the latter, *baking* under a covering of egg and browned breadcrumbs.

The smallest piece of cut turbot or cod—one that would be made woolly and tasteless by boiling—can be cooked to perfection both as to flavour, substance and colour, if, after being rubbed with a little lemon-juice, it is packed like a parcel in a piece of buttered foolscap or white kitchen paper, and laid, either on a plate in a steamer, between two plates on the top of a large saucepan of boiling water, or in a greased baking dish, set in a moderately hot oven, with another dish inverted over it. A sole, again, when too thick to fry, or if there is not a proper shaped pan to fry it in, may be cooked perfectly well in the oven; either covered with egg and brown crumbs in an ordinary dripping-pan, or else *au gratin*, in a metal or fireproof china dish, with a little wine and stock to moisten it, and a special seasoning of chopped mushrooms and herbs, strewn above and beneath it. (See p. 224.)

Fish may be thus cooked in the oven also, with milk or flavoured stock poured round, but not over them. A small turbot, brill, or plaice, does very well cooked in milk with a buttered paper over it, and can afterwards be covered with a bechamel or some other good sauce, made from the milk so flavoured.

For *stuffed fish* this way of cooking in the oven is the only one practicable, and filleted fish—unless the

fillets are fried in breadcrumbs or butter — should always be thus treated.

An excellent way of cooking any flat fish after filleting it in the way above described, is to lay the two lower fillets close together on a well-buttered tin, and over them (but making it very thin at the edges) to spread a layer of farce, such as the lobster farce for cutlets, for which the recipe is given at p. 86. Over this, the top fillets must be laid, and the edges of all pressed together so as to look like a whole fish. It can then be either egged and strewn with brown crumbs, or merely sprinkled with lemon-juice, and (in either case) baked under a buttered paper. If uncrumbed, it should, for a hot dish, be masked with a white sauce or with a sauce made yellow with egg—such as ‘Allemande,’ ‘Imitation Hollandaise,’ or ‘Poulette’ (Chap. V.); or, if for a cold dish, with chaudfroid or mayonnaise sauces.

A sole or other flat fish, again, is easily stuffed as follows : Instead of completely filleting the fish, a cut is made down the middle of the white side only (*i.e.*, if the fish has not been skinned), and the flesh on either side of it loosened from the bone, by passing the knife beneath it, quite back to the edges—these, however, not being anywhere separated. In the two deep pockets thus formed, sufficient stuffing is put to give a well-rounded appearance ; the surface is pressed into shape, the two edges of the slit being brought as near together as possible, and the fish then cooked as before. If done with the brown crumbs, a few little bits of fried parsley should be arranged down the middle to mark the division made by the slit. A fish done thus looks very neat, but there is the disadvantage of the bone being left in.

The tin in which a fish is thus baked must always be *very well greased* either with butter or good dripping, and even where the brown crumbs are used, it is best, for the last part of the time, to cover with the buttered paper, as this prevents them from getting dry.

To take a fish thus done out of the tin without breaking it, pass a knife blade beneath the head and shoulders, or, if filleted all through, *obliquely* underneath the middle, and, while thus supported, tilt the tin and let it slide out.

Separate fillets of fish, again, can be fried in bread-crumbs or batter, either whole, or cut into even sized pieces. Arranged like cutlets, these look very neat, and fish thus treated goes a good way.

Another way of using fillets of fish, is to cut them into pieces about $2\frac{1}{2}$ inches square; to bat them out then a little, like cutlets, and roll each piece up with a little farce of some kind inside it; these rolls to be baked in a greased tin under a buttered paper, either egged and crumbed or not, as required.

If done without crumbs, they should be masked over, for a hot dish, with some sort of sauce, while when cold, they can be used for a chaudfroid, a mayonnaise, or an aspic (Chap. XVII.).

Raw fish can be substituted for raw meat, and cooked fish for cooked meat, in any of the quenelle mixtures, farce mixtures, soufflé mixtures, creams or ragoûts, described in the preceding chapters; being used exactly in the same way, except that, being much softer in texture, they will often not actually *need* putting through a sieve. There is hardly a single made dish

into which meat ordinarily enters which may not thus have its *maigre* counterpart.

As an example of an especially pretty little fish entrée, we may here mention one which can be made from the large concave flakes of cooked turbot or cod, should any of these remain over from a piece which has been boiled or steamed. For this purpose they should be separated from each other carefully while still warm, when they will fall easily apart without breaking, and the hollow sides, when cold, filled neatly with a well-seasoned ragoût or farce made of chopped lobster or oyster, mixed with bechamel sauce to the consistency of thick porridge. When this has firmly set, each flake should be egged and bread-crumbed like a rissole, and fried in hot fat.

Another more substantial but convenient rechauffée of cold fish can be made as follows :

Its components are—

Cold cooked fish (chopped rather finely), $\frac{1}{2}$ lb.

Cooked rice (boiled dry as for curry), $\frac{1}{2}$ lb.

Hard boiled eggs (chopped finely), 1 or 2.

Raw eggs (well beaten), 2.

Cayenne, salt, and lemon-juice to flavour.

And enough milk (or, preferably, remains of fish sauce) to mix it to the consistence of a thick batter.

The whole to be steamed till firm (about an hour for the above quantity) in a greased charlotte or plain round cake mould, covered with a buttered paper.

When turned out, anchovy, lobster, or some other fish sauce, should be poured round, not over, it.

Should there ever be more cold fish on hand than can be used at once, part of it should have a *marinade* or pickle poured over it, made of equal parts of vinegar and salad-oil, and with this it should be occasionally *basted*.

Kept thus for a day or two, it will be improved for mixing in mayonnaise or salad, while if left without this protection it would quickly get a stale, musty taste.

When great catches of fish like herrings or mackerel are being sold off, as sometimes happens, at prices almost nominal, it is convenient to know what to do with more than can be used at once.

If prepared and baked as follows, such fish will keep some time (*i.e.*, 10 days or a fortnight): clean carefully, and then fillet, either in halves, or, if small, whole, by loosening the backbone as above described. Bat out the fillets, trim them neatly, and season well inside, with pepper, salt, and a little lemon-juice, after which sprinkle with the following mixture, which is the same as that already spoken of as being used for *sole au gratin*, viz. :

Mushrooms (finely chopped), (if to be had), 4 tablespoonfuls.

Parsley (finely chopped), 1 tablespoonful.

Shallot (finely chopped), 1 dessert-spoonful.

Strew this thinly on the insides of the fish; if there is roe, put a piece of hard and a piece of soft into each, roll up tightly from the tail end, and pack closely in jars which will stand the oven. Put a few peppercorns into each jar, then fill them up with vinegar and water in equal parts, cover over, and bake, according to the size of the jars, from $\frac{3}{4}$ hour to 1 hour in a slow oven. (A 2 lb. stone salt-jar, with a lid, does very well for this purpose.)

Fish thus cooked can be accompanied by mayonnaise or tartare sauce, or used in different sorts of salads and cold savouries. If there is more roe than can be put inside them, it should be baked with them or used in one of the ways given in Chap. XVIII. (on Savouries).

CHAPTER XVI

THE COOKING OF VEGETABLES

IN the serving up, and often, too, in the plainest cooking of vegetables, a certain degree of slovenliness is frequently to be met with, and this even where the rest of the work is well done.

It should be remembered, therefore, that not only will care here give a special air of finish to the simplest cuisine, but that where this part of the cook's business is well understood and attended to, vegetables may be made to take a much more prominent place in the *menu* than they would otherwise be able to fill; and often, instead of forming mere adjuncts to other things, may supply convenient substitutes for fish or meat entrées, or for the 'sweet' or 'savoury' courses of a dinner.

A few specimen recipes for vegetable dishes which may be thus used will be given in the course of the present chapter.

Nothing is easier than to produce neat, well-flavoured, and well-finished dishes of vegetables, but at the same time there is no class of provisions which suffers more from want of proper care, the very simplicity of the causes of failure often leading to their being overlooked.

To secure a good colour in vegetables when cooked, areful cleaning and preparation before cooking is essential.

Earthy roots, such as potatoes, turnips, carrots, etc., must be both well scrubbed and thoroughly rinsed in clean water before peeling.

Seakale and celery require very careful washing to get rid of grit and dirt between the stalks, owing to the way in which they are earthed up to blanch them.

All vegetables which may contain slugs or insects, such as cabbages, cauliflower, etc., must have these dislodged, by being soaked for some time before cooking in cold water with salt in it.

From all vegetables, coarse or discoloured leaves, and any dark or decayed spots, should be removed before cooking.

Potatoes should be peeled thinly, or, if new, merely brushed or rubbed with a coarse cloth to get the skin off. *Turnips* should be thickly peeled, as the rind in these is hard and woody. Carrots and salsify, unless very old, need scraping merely.

After the removal of the skin, all root vegetables (except those of the onion kind) should be put in cold water till wanted.

Potatoes, artichokes, and salsify especially, must not remain a moment out of water after peeling, or they will turn a dark colour, and to the water used for the two last, a little salt and lemon-juice should be added, in order to keep them white.

All vegetables of whatever kind, unless directions are given to the contrary, should be put on to cook in boiling water with salt in it; but while *root* vegetables

should be boiled thus with the lid of the pan on, *green* vegetables (including all seeds, pods, leaves, and stalks) should be boiled with the lid of the pan off, the *preservation of the colour* being in either case the object in view.

The times required by different vegetables for boiling are approximately as follows :

Old Potatoes	...	...	about 25 minutes.
New Potatoes	...	...	„ 15 minutes.
Old Carrots	...	...	„ 1 hour.
Young Carrots	...	...	„ 20 to 30 minutes.
Old Turnips	...	...	„ 30 to 35 minutes.
Young Turnips	...	...	„ 15 to 20 minutes.
Jerusalem Artichokes	...	...	„ 30 to 35 minutes.
Salsify	...	...	„ 2 to 2½ hours.
Beetroot	...	...	„ 1½ to 2 hours.
Onions	...	...	„ 1 to 3 hours.
Celery	...	...	„ 2 to 3 hours.
Seakale	...	...	„ 30 to 40 minutes.
Cabbages	...	...	„ 15 to 20 minutes.
Brussels Sprouts	...	...	„ 10 to 15 minutes.
Cauliflower	...	...	„ 15 to 20 minutes.
Spinach	...	...	„ 15 to 20 minutes.
Green Peas	...	...	„ 10 to 20 minutes.
French Beans	...	...	„ 15 to 20 minutes.
Broad Beans	...	...	„ 15 to 30 minutes (or till tender).
Vegetable Marrow	...	...	„ 15 to 20 minutes.

POTATOES.

Cook according to the rule above given, in boiling water with salt in it, and boil gently with the lid on, till tender, but not in the least broken. Then drain very thoroughly, either by turning out into a colander, or by almost inverting the pot, holding the lid meantime so as to keep the potatoes from falling out. When all the water is thus got rid of, shake the pan to keep the potatoes from sticking to it, and put them to dry for a

few minutes by the side of the fire with the lid partly off.

[N.B.—If there is a potato-steamer (*i.e.*, a covered tin pan with holes in the bottom, made to fit over a saucepan of boiling water), it is better to put the potatoes in this instead of boiling them, as the trouble of draining and drying is thus saved. They will, however, take rather longer to cook.]

Mashed Potato.

If for a vegetable purée, or for covering a cottage-pie, either mash in the saucepan or rub through a wire sieve ; put in a little bit of butter and some salt, and pour on, for 1 lb. of potato (six good-sized ones), about a wineglassful of milk *quite* boiling. Beat up very lightly with a wooden spoon till white and creamy-looking. Pile neatly in a vegetable dish, or if for a pie, use as directed in Chap. XVI.

For potato cases and borders, a stiffer mixture (see Chap. XIX., pp. 300, 306) is desirable, and this can be used, not for these only, but for potato balls or cutlets ; these being first shaped, by rolling with floured hands or stamping with a cutter, and then coated with egg and breadcrumbs, and fried.

Cold cooked potatoes, cut in slices about $\frac{1}{4}$ inch thick and fried in a frying-pan, either in butter, dripping, or bacon fat, make a good breakfast dish. To prevent their being greasy, which is their usual fault, the fat should always be hot enough to *smoke*, before they are put in, as then they will not absorb it.

Each piece when done should be taken out of the pan separately on the end of a knife.

Olive potatoes are made by cutting raw potato into

suitable sized pieces, and paring each of these down to the shape and size of an olive.

They are boiled in the ordinary way, extra care, however, being required in not allowing them to become broken, by overcooking or by boiling too fast. They should be very neatly arranged in their dish, and a little *maitre d'hôtel* sauce or melted butter poured over them.

Raw potatoes for frying must be cut into small pieces.

The more usual ways of dividing them are (1) into little square rods about $1\frac{1}{2}$ or 2 inches long, and $\frac{1}{4}$ inch or less in diameter (potato straws), (2) into very thin slices like cucumber (potato chips), or (3) into segments like those of an orange. Long, thin ribbons can also be made by dividing the potatoes into slices about $\frac{1}{2}$ inch thick, and cutting these round and round, so that when done they can be pulled out into a coil like a watch-spring.

However the potato is cut, the pieces should be put into cold water at once, and only a very short time before cooking, drained and dried on a soft cloth.

Like whitebait, they should have two fryings, and for the first, the fat should not be very hot. Put the frying-basket into it, drop in the bits of potato lightly, shake them so that they shall not cling together, and let them cook till *tender*, but not *brown*. Then take them out, let the fat get hot till it smokes strongly, plunge them in again, and this time fry for a minute, or rather more, till brown and quite crisp.

Drain extremely well, both over the fat, and on paper or a wire rack.

Any cooked vegetables, provided they are firm

enough to be cut into small dice, can be made into good ragoûts and scallops, by warming them in some well-made and well-flavoured sauce.

These mixtures may be used as fillings for borders of any kind, or, if put in shells or small soufflé cases, they can be covered with brown crumbs and baked.

The more distinctly flavoured a vegetable is, the better it is suited for dishes of this kind.

Nearly all vegetables, again, can be used as purées, by rubbing them when cooked through a wire sieve, seasoning them well, and mixing and re-heating them with a little butter and stock or milk, or with a little good sauce.

Very watery vegetables, such as turnips, spinach, and cucumber, should be squeezed as dry as possible in a cloth or strainer before putting through the sieve, the superfluous moisture thus got rid of being replaced by the addition of milk, cream, or sauce.

THINGS TO BE ATTENDED TO IN COOKING PARTICULAR VEGETABLES.

In boiling Jerusalem artichokes and salsify, salt and lemon-juice should be added, not only to the water in which they are put after peeling, but to that in which they are cooked also.

Jerusalem artichokes, when to be served plainly boiled, must be carefully cut to the same form and size, as their natural shapes are irregular. They should be very well drained also before the sauce is poured over them, and this should be extremely smooth and only just thick enough to coat them nicely. They are rather a waste-

ful vegetable done in this way, owing to the amount of shaping they need.

Both artichokes and salsify scallop well. Some people think the latter thus done reminds them of oysters, but this resemblance will be much heightened by adding any remains of oyster sauce.

Artichoke chips, cut and fried like potato chips, are excellent either as a savoury or as an accompaniment to steaks and cutlets. The parings which come off in shaping artichokes for boiling, if neatly cut, can be thus used advantageously.

Onions and leeks require neither to be washed nor kept in water like other vegetables. To clean them it is only necessary to slice off the tops and bottoms and peel off the outer layers.

When to be used alone (not as flavourings merely), they should, like all strong-tasted vegetables, be 'blanched,' as it is called, by putting them on in cold water, allowing this to boil, and then straining it off. Afterwards they can be either stewed or braised in stock, or cooked like other vegetables in boiling water, with salt in it, and (in the case of leeks) with the lid of the pan off to keep the tops green.

Onions and leeks take a long time to cook.

For leeks, and for large Spanish onions, 2 to 3 hours must be allowed. Small onions will need about an hour.

Onions may be stuffed with any sort of farce or ragoût by taking out the middles after they are cooked, and filling up the spaces thus left. They can then be baked under a buttered paper in the way described below for stuffed tomatoes.

Of leeks, a neat vegetable entréc can be made as

follows: Boil some small leeks till tender. Drain well; cut into 2 inch lengths; season well with pepper, salt and a little lemon-juice. Take some fried croûtons, put a little good sauce on each, and arrange the pieces of leek on these in threes, placing two bits side by side and another on the top. Pour over a spoonful or so more sauce, sprinkle on a few brown crumbs and make hot in the oven.

Beetroot.—Care must be taken, both in digging this vegetable up and in washing it, neither to wound the skin nor break any of the rootlets, as else the juice will run out and the colour will be spoilt.

It may either be baked or boiled, but the colour is better when baked. It takes a long time to cook, viz., 2 to 3 hours for baking, and $1\frac{1}{2}$ to 2 hours for boiling. When it feels softish, like indiarubber, it will be done. It must not be tried with a skewer, as this would let the juice out.

Beetroot should never be skinned till cold, when it can be used in various ways for salads, etc. If wanted for a hot dish, cut it in slices $\frac{1}{4}$ inch thick, pour a little vinegar over it to set the colour, and stew it gently in stock, which afterwards, with the addition of a little cream or bechamel, will make a bright pink sauce to pour over it.

Seakale, celery and asparagus, and all vegetables which are required to lie evenly in the dish, should, after being neatly trimmed to equal lengths, be tied in bundles before cooking, the string being only untied and drawn from under them after they are dished up.

Seakale should be cooked in boiling water with salt in it, and with the lid off (or, according to some good

authorities, with the lid partly off and partly on, and with a little lemon-juice in the water to keep it white). It will take from 30 to 40 minutes, according to its age and succulence. For its uses as a salad vegetable when cold, see Chap. XVIII. Short, thick pieces of cooked seakale can also be split lengthwise, in halves or quarters, egged and breadcrumbed, or else dipped in batter, and fried in hot fat.

Celery, like onion, is a strong-tasted vegetable, and, like onion, should therefore be 'blanched' before cooking.

It is better braised than in any other way, the method being exactly like that described in Chap. III. for braising a steak or a pigeon—the celery tied in a bundle as above directed taking the place of the meat, with the one difference, that when done it must not be put in the oven, but merely served with the liquor of the braise made into sauce and poured over it.

Leeks and carrots are also vegetables which lend themselves kindly to braising.

Asparagus.—The stalks of these must be well scraped, all leaflets removed, and the lower ends—if they seem hard and woody—cut off.

They must be cooked from 15 to 20 minutes in boiling salted water with the lid off. The water for asparagus, however, should not be allowed to boil very fast, or the heads may get broken.

Cabbage and Cauliflower.—Here, as with all green vegetables, the colour must be preserved by the use of fast-boiling salted water, and by cooking in a pan with the lid off. When the colour is good to begin with, this should keep it so, but if it is faded from having been too long cut, a pinch of carbonate of soda, or a scrap

of kitchen soda about the size of a pea, may help to revive it.

The end of the stalk in a cabbage or cauliflower should always be cut across to ensure its being properly cooked.

Cauliflower should be cooked with the head downwards, to prevent the white part getting dirtied by any seum settling on it. A saucepan small enough to keep it in this position should therefore be used for it. All these vegetables require very thorough draining, and should also be very neatly dished up. Cabbage, when served plainly, should always be cut across in convenient-sized pieces for helping.

Cauliflower 'au gratin' furnishes an easily made vegetable entrée or savoury. For this, trim the cauliflower very neatly, boil it, drain well, put it in the dish in which it is to appear—which should be one that will stand the oven—and coat it smoothly over with a moderately thick bechamel or velouté sauce, into which a little grated cheese (about 2 tablespoonfuls to the $\frac{1}{2}$ pint) has been stirred before its removal from the fire. Sprinkle thickly with brown breadcrumbs, stand the dish in a baking-tin containing a little water, and put in the oven for 10 minutes.

Some people sprinkle cheese as well as breadcrumbs over it before putting it in the oven, but this does not look so well. If any more cheese is wanted, sprinkle it over the last thing, but if the sauce has been sufficiently flavoured it will hardly be required.

Spinach.—This must be very well washed, and the stalks and mid-ribs of the leaves pulled off before cooking.

Usually it is then crushed well down into the pan, and allowed to cook till tender in only its own juice, together with the water which hung about the leaves after washing. This, however, gives it a very dark colour, and a more delicate green is obtained by allowing sufficient boiling salted water to cover it.

In either case it will require very thorough draining from all liquid when done.

To finish it, it should be rubbed through a wire sieve, and if a firm purée is required, re-heated with a little butter, pepper and salt only, or, if a softer one, either brought to the required consistence with a little good white sauce, or else re-boiled with a bit of butter and a slight sprinkling of flour, and a little milk or cream added.

Sorrel, young nettle-tops, and curly greens, will all take the place of spinach if treated in the same way.

Green peas, broad beans, and French beans must all be cooked in boiling water with salt in it, and with the lid off.

If the colour is good to begin with, this will keep it so; but if dull-coloured or not quite fresh, a little bit of soda, as for cabbage, may be put in.

If shelled much before they are wanted, peas and broad beans should be put in a basin and kept covered with a damp cloth.

French beans should always have the 'strings,' the ribs, that is, which run down the back of each pod, removed, and should be dropped as they are cut up into cold water. For an ordinary vegetable dish, the pods should be cut across lengthwise into slices; while for a ragoût, or macedoine for filling up the centre of an

entrée, or as 'garnish' for soup, small thin pods only should be used, and cut straight through into little diamond-shaped pieces.

Old peas, instead of being boiled, are the better for being stewed under a buttered paper, in a small quantity of stock or water, and then mixed in a good brown sauce.

Old beans may be advantageously boiled till their skins split, then slipped out of these, and either rubbed through a sieve for a purée, or mixed into a ragoût with white or brown sauce.

If green peas, after boiling, are mixed with a little bechamel or velouté sauce, they become *petits pois à la Française*, while plain, or with the addition of a little bit of butter only, they are *petits pois à l'Anglaise*.

Mint, lettuce, and onion, are sometimes put into the water in which peas are boiled to give them a flavour. If this is done they should be all tied together or enclosed in a bit of coarse muslin, so that they can be easily taken out.

Green haricot beans, or 'flageolets,' should be boiled just like peas.

Dried or white haricot beans also make a good vegetable dish, but require very long soaking and cooking. To do these well, they should be always washed, and allowed to soak over-night in cold water; then put on in cold water with salt in it, together with an onion cut in halves and a little bit of butter or dripping, which helps to soften their skins. In this they will require to cook gently from 2 to 4 hours, or till tender, but not broken—the time needed for this depending on how hard and dry they were to begin with.

When thoroughly cooked, they will be very good either curried (by merely letting them get hot through in a curry sauce), or mixed with any other sort of sauce, and used either as a separate vegetable, or as a border or centre for other things. The water in which haricot beans have been thus boiled makes a good vegetable stock, and, as such, may be used for soups and sauces.

TOMATOES.

For use merely as a hot vegetable, these should be gently stewed or braised under a buttered paper and in a very small quantity of liquid till tender, care being taken to baste them often while cooking.

If to be stuffed and served separately as an entrée, it is all-important, as far as their looks are concerned, that shape, colour and smoothness of skin should be perfectly preserved.

To cook them thus, therefore, butter a baking-tin well, sprinkle it with a little stock or water, arrange the tomatoes on it, cover them closely with a buttered paper, and let them remain in a moderately hot oven for about 10 minutes, or until *heated through, but not in the least wrinkled on the outside*. They must be carefully watched to avoid their being over-done; and if their great beauty—the smoothness of the skin—is lost, either (a) the oven has been too hot; (b) they have been left in it too long; (c) the tin has been insufficiently greased or moistened, or (d) the paper has not covered them closely enough.

There are numberless ways of cooking tomatoes as

entrées, but as a specimen, the following recipe for 'stuffed tomatoes' will serve.

Round, not fluted, tomatoes, are the best for this dish, and they should be chosen as nearly of the same size as possible.

If large, divide them in halves with a very sharp knife; if small, cut a slice off the top of each, scoop out the seeds with the handle of a teaspoon, put a pinch of salt in each tomato, and turn them upside down to drain.

Meantime, skin some mushrooms, mince them, fry them with a little very finely chopped parsley and shallot for about 5 minutes in $\frac{1}{2}$ oz. or so of butter, and mix them with about a quarter of their bulk in breadcrumbs; moisten with a little stock or sauce, or with milk or cream, and season with salt, lemon-juice, and cayenne.

Fill the hollow in each tomato with this farce, sprinkle with a few browned crumbs, and cook as above directed.

Place each tomato on a fried croûton with (if possible) a nicely fried whole mushroom beneath it.

Any sort of farce or ragoût may take the place of the mushroom stuffing. For a maigre entrée, a ragoût of young green peas in bechamel sauce makes a pretty filling, or buttered egg may be used, only in this case it should be made while the tomatoes are cooking, and put in the last thing.

VEGETABLE MARROWS.

Gardeners can seldom be persuaded to cut these young enough. To be really good they should not much exceed a turkey's egg in size, and at this stage, while the seeds are still scarcely formed, they are quite different both

in taste and texture from the watery and rather coarse vegetable which they afterwards become.

At this age they are the better for being cooked with the skin on, and should be boiled in salted water with the lid off from 10 to 15 minutes; then (for a plain vegetable dish) divided lengthwise into halves or quarters, and served up either with white or brown sauce, or with only a little melted butter poured over them.

For an entrée, young marrows boiled thus may be divided across into slices of about $\frac{3}{4}$ inch in thickness, and each slice placed on a fried croûton, on which has been poured a spoonful of good sauce of some kind. A small cooked mushroom can be put on the top, and a little more sauce poured over all. This is a very neat dish.

MUSHROOMS.

These must be skinned and the stalks taken out. If forced, they are often dirty, and should then be washed and dried. The skins and stalks can be used for flavouring sauces and gravies.

When fully spread out, mushrooms are best fried in a little butter. They can then be arranged on croûtons and served alone, or used in combination with other things, as in the entrées of tomato and vegetable marrow above described.

For purée of mushrooms to be used for stuffings, etc., the recipe has been given above (p. 238).

For a fricassee or ragoût of mushrooms, or for mushroom sauce, choose the buttons, or those with the gills still quite pink, and, if large, cut them in pieces. Make a thin sauce, with $\frac{1}{2}$ oz. of flour, $\frac{1}{2}$ oz. of butter, and

$\frac{1}{2}$ pint of milk or white stock. When it has boiled, let it cool for a few minutes. Then put in the mushrooms and simmer gently for about a quarter of an hour, or till tender. Take out, and if the mushrooms have yielded enough juice while cooking to make the sauce too thin, boil this alone for a minute or two, and then strain it over them.

Mushrooms thus cooked, will of themselves, make a good vegetable entrée, if enclosed in a neat border of rice or potato. Cut in sufficiently small pieces, they can be used to fill patties or crostades of any kind, or they can be used, together with their sauce, as an accompaniment to other dishes.

PARSLEY.

Fried parsley, which as a garnish for many entrées is indispensable, is often badly done, and this for no other reason than that the fat is used too hot.

Fried parsley, while perfectly crisp, should be as green as when freshly picked, and to make it so is easy, so long as the fat when it is first put in is not hot enough to injure the colour.

For frying, the freshest and greenest pieces should be chosen. If they need washing, dry them very gently without crushing on a soft cloth, then pick them into small sprigs, leaving only such stalks as are quite thin.

After the other things have been fried, draw the fat off from the fire, and, keeping the basket in it, let it cool for 3 or 4 minutes; then throw in the parsley, turning aside while doing this, as it often makes the fat spurt, and heat again gradually till the sprigs are quite

crisp, which may take about a minute. Then lift them out in the basket, and drain them both over the fat and on paper.

It is much better to use the fat for parsley, when too cool, than too hot, as thus, though the cooking takes longer, the colour is not injured.

Parsley used for putting in sauce and for flavouring often gives a coarse look and taste through not being properly prepared.

It ought always to be washed, and very well dried, before chopping, by wringing it in a cloth. It should then be picked from its stalks, held well together with the fingers, and 'shred' or cut across as closely as possible before chopping. After chopping (which cannot be done too finely) it must be gathered tightly into the corner of a cloth, well rubbed and rinsed in water till this becomes quite green, and wrung quite dry again before using. Thus treated, it should look almost as fine and dry as dust, and in colour should be of a light bright green.

The strong rank taste and dark juice of parsley which has not been thus washed after chopping will spoil any sauce or other mixture into which it may be put, and nothing, too, is a more certain mark of inferior cookery than parsley coarsely chopped.

CHAPTER XVII

ENTRÉES AND MADE DISHES

THE different preparations commonly used in making these (sauces, purées, pastes, etc.) have been described under their respective headings, and it now remains, therefore, to give a few more or less typical specimens of the chief ways in which they may be combined.

For convenience' sake, made dishes may be divided into the seven following classes, viz. :

1. Simple minces and hashes, whether rechauffées, or made of raw material.
2. Mince and ragoût mixtures such as those described in Chap. VI., and which are either poured hot into ready prepared cases, or enclosed when cold in pastry, egg and breadcrumbs, or batter, and fried in hot fat.
3. Purées of meat or fish, mixed with different proportions of egg, cream, sauce, or panard, and made into soufflés, creams, quenelles, boudins, or timbales.
4. Dishes of what may be called the 'cutlet' order—small pieces of solid meat, that is, carefully trimmed to similar shapes and sizes, and

arranged symmetrically with varying accompaniments.

All sorts of cutlets also, 'suprêmes,' and the numerous tribe of 'filets,' 'grenadins,' 'escallopes,' etc., would be here included.

5. Stuffed meats, *i.e.*, boned and stuffed birds, large and small, and pieces of meat rolled up round stuffing or farce, such as 'olives,' rolled steaks and galantines.
6. A mixed class, comprising all designedly cold entrées, such as 'chaudfroids,' 'aspics,' mayonnaises, and cold soufflés.
7. Contains the large and comprehensive order of pies and puddings, in which the contents, enclosed in crust of some sort, are boiled or baked as the case may be.

Since a large proportion of the dishes above enumerated are either necessarily made from meat already cooked, or, at any rate, can be so made, a few words on the subject of *réchauffes* in general will be here in place.

The reason why this class of dishes is often unsatisfactory is, that certain rules with regard to their preparation and cooking are either not known, or at least, if known, not regarded.

In the case, therefore, of fish or meat of any kind, which, after having been once cooked, has to be reheated, it must be remembered :

- (a) That since for this all further *cooking* is to be avoided, the accessories of such dishes (sauces, vegetables, etc.) must in all cases be thoroughly

cooked by themselves before the meat (which requires reheating merely) is added to them.

- (b) That cooked meat, *while reheating*, must always be protected in one way or another from the direct action of the fire or oven—such a protection being commonly afforded either by covering it with a sauce, or with a coating of egg and breadcrumbs, or of batter, or with a crust of pastry or of mashed potato.
- (c) That the more finely cooked meat is divided before reheating, the less it will suffer during the process, because the less reheating it will require, and the more thoroughly the sauce or gravy it is heated in will permeate it.

It is for this reason that *minces* in general furnish a more successful form of *réchauffé* than hashes, though these, when proper care is taken, have no business to be the failures they often are.

Taking the above classes in the order in which they stand, we will now, by means of a few typical recipes, instance the special points which in each case should be attended to.

I.

MINCES AND HASHES.

Example 1.—Mince made of Cold Cooked Meat.

For this, cold meat of any sort will do, but two or three kinds mixed together will often give the best results.

Take, then, any cooked meat you wish to use up; remove all fat, and all bits of skin and gristle: and to

this add, if you should have them, a few scraps of cooked ham or bacon, or a slice or two of cooked calf's, lamb's or sheep's liver, and either mince finely by hand with a chopping knife, or else pass through a clean-cutting, fine-bladed sausage-machine—remembering that for good mince the meat should be *cut*, not *mashed*.

To make the sauce, for each $\frac{1}{2}$ lb. of the meat, peel and mince a small onion, and a mushroom, too, if you have it, and put these to fry till lightly browned in $\frac{1}{2}$ oz. of butter or dripping. Then sprinkle in $\frac{1}{2}$ oz. of flour, continue frying till of a light, coffee brown, and then add gradually about $\frac{1}{2}$ pint of stock or water—that is, enough to make the sauce when finished about the thickness of cream. Boil well; then, after it has cooled a little, mix in the meat, season, and reheat before serving.

Meat thus prepared, but with a trifle less sauce, may also be used for 'Cottage' or 'Shepherd's' pie. See p. 285.

Example 2.—Hash made of Cold Cooked Meat.

The generally unsatisfactory character of this dish has caused its very name to become a symbol of non-success, and though there is nothing to hinder anyone who chooses to take a little trouble in the matter from making a very fairly eatable *réchauffé* of this kind, we have yet no hesitation in saying that a person who seldom or never fails here, is, or at any rate has the capacity of becoming, in all the more essential points, a very good cook.

Under the term 'hash' we here include all those

dishes in which meat already cooked is re-heated in sauce, without mincing or cutting into very small pieces, and in which, therefore, the greatest judgment and care are needed as to the texture and flavouring of the sauce, the neat division of the meat, and the exact amount of heat applied.

Cold cooked meat, in the process of being re-heated, always loses something of the freshness of its natural flavour, and often, even where much care is taken, will contract a slightly unpleasant taste as well. To supply in some way for the former defect, as well as to hide (where it exists) the latter, becomes a particular object, therefore, in all cold-meat cookery, and it is for this reason that more or less pungent and full-flavoured sauces, such as 'curry' sauce, for instance, are specially suitable; while often also it is a good plan to allow the meat, after being cut up, to steep for an hour or two beforehand in some kind of flavouring liquid, or *marinade*.

A very excellent hash of cold mutton can thus be made as follows:

Cut the meat into neat little slices, taking away the skin and leaving very little fat. For the marinade take a wineglass of stock, $\frac{1}{2}$ a wineglass of white wine, a dessertspoonful of vinegar or lemon-juice, and a teaspoonful of Harvey, Worcester, or some similar sauce, and mix in with it a finely-chopped shallot and a teaspoonful of chopped parsley. Pour this over the meat, which should soak in it for 2 or 3 hours. Make a sauce then just as for the mince, only a trifle thicker, using the strained marinade, as far as it will go, for the liquor. When finished, season as required, add a teaspoonful of

capers or gherkin finely chopped, put in the meat, and let it stand by the side of the stove, or in the bain-marie, where it cannot possibly boil, till hot through. Then put it into a deep entrée dish, or inside a neatly made border.

If curry is to take the place of hash, the difference will be only in the sauce.

For this latter, besides the onion, a sour apple, or a few green gooseberries, or a piece of rhubarb (skinned), should be cut with the onion into small dice, and fried in the butter (1 oz. of this being used for each $\frac{1}{2}$ pint of sauce), till slightly browned.

Add then a dessertspoonful of flour and a dessertspoonful of curry powder, or curry paste, and continue cooking for from 8 to 10 minutes before adding the stock—the flavour of the curry being thus brought out, and its raw taste removed.

Then add stock as for ordinary sauce, and proceed as before, serving with a border of rice, or with boiled rice as an accompaniment. (For the boiling of rice for curry, and the making of rice borders, see Chap. XIX.).

[N.B.—An extra good hash can always be obtained by cutting the meat off straight from a hot bird or joint, and putting it at once into hot sauce, which should be made ready to receive it.

A *salmi*, by rights, should be (though it often is not) a hash of this kind, made by jointing a freshly-roasted bird, and serving the joints at once in salmi sauce. Even when a hash of this sort cannot be served immediately, the meat will lose far less of its fresh flavour than it would otherwise do, by being thus put into the sauce before it has had time to get cold, and the two can be afterwards reheated together by standing in the bain-marie, or inside a pan of hot water.]

Example 3.—Minced Collops (raw meat).

This is an especially useful dish where small quantities of fresh meat are required for invalids, or people of delicate digestion.

Mince finely (by hand, or in a sharp-bladed mincing machine) $\frac{1}{2}$ lb. of raw lean beef. Heat $\frac{1}{2}$ oz. of butter in a stewpan, and fry in it a small onion finely minced; then add the meat, and let this fry gently in the butter for about 5 minutes more, stirring constantly to prevent burning. After this pour in *just* sufficient stock to cover it, put on the lid, and draw aside, or put in the bain-marie, or a pan of hot water, for from three-quarters of an hour to an hour, adding a little more stock if necessary during this time, to prevent it from getting dry.

Meantime, wash—for the above quantity of meat—from 2 to 3 oz. of pearl barley or rice, put this on in cold water, and as soon as it boils strain the water away. Then add fresh liquid (either water or stock) and cook till it has absorbed as much of this as it can, and become swollen and soft. (From three-quarters of an hour to an hour for barley, and rather less for rice, will be the time probably required.) Then drain off any remaining liquid, and when the meat is done, mix, season, and re-heat the two together.

The rice or barley can, of course, be used in any quantities liked, or altogether omitted. In this case, however, a little flour (about a teaspoonful) should be dusted in and fried at the same time with the meat to thicken the sauce.

Example 4.—Haricots, Curries, and Fricasseees of Raw Meat, Poultry, or Game.

For these, when a brown or a curry sauce is to be used, make this in the ordinary way, using $\frac{1}{2}$ oz. butter and $\frac{1}{2}$ oz. flour to the $\frac{1}{2}$ pint of liquid, and fry the meat meantime separately in a frying-pan for a few minutes, in a small quantity of butter or fat. Then put the two together, and let them simmer gently for from $1\frac{1}{2}$ to 2 hours, as for a stew.

For fricasseees, blanquettes, etc., for which the sauce would be a white one, the meat after being cut up is braised or stewed alone till tender, and then the sauce, whatever it may be, poured over it—the reason being that the prolonged cooking of meat in white sauce would injure its colour.

For various mince and ragoût mixtures see Chap. VI., and for pastry and other cases, for putting such mixtures into while hot, see Chap. XIX.

II.

RISSOLES AND CROQUETTES.

Example 5.—Rissoles.

For these, let the mixture given at p. 185 be made some hours before it is wanted, poured on a plate like porridge, and put in a cold place to set firmly.

When stiff, divide it into equal parts, and with the hands slightly floured, roll each into a small ball or oval, taking particular care to have the surface free from cracks. Then brush each over with beaten egg, coat it with breadcrumbs, and fry in deep fat.

If the rissole mixture is made of *brown* meat, a second coating of the egg and breadcrumbs is always desirable, as this will make it fry a better colour; but if of white meat, one coating will be enough. Special care must always be taken, however, that the coating is complete, as if not, it is liable to burst while frying.

When done it should be a bright golden brown.

Example 6.—Croquettes.

For these make a short paste (No. 3) with 2 oz. butter or lard to 4 oz. of flour, and using a little egg in the mixing to make it tenacious. Roll it to the thickness of stout brown paper, and cut it into squares or rounds about $2\frac{1}{2}$ inches across with a knife or cutter.

On each of these put a small teaspoonful of any ragoût or mince mixture, wet the edges of the paste, double neatly over, and press together to make them stick. Then brush all over with beaten egg, roll in vermicelli crushed to $\frac{1}{2}$ or $\frac{1}{4}$ inch lengths, and fry as before. Croquettes can also be made by cutting any sort of pastry—short, flaky, or puff—into smaller rounds, about $1\frac{3}{4}$ or 2 inches across, and laying them one on the other in pairs, a little of the mixture being first placed in the centre of the lower round, and the edges of the two, after wetting, pressed closely and evenly together. Puff or flaky pastry should be rolled to about $\frac{1}{3}$ of an inch thick for this purpose.

Example 7.—Kromesnies.

For these, as the batter in which they are dipped would not of itself be firm enough to hold them together, each portion of the mixture must be first

wrapped neatly either in a piece of very thinly-cut fat bacon, turning the ends in, so as to completely enclose it, or else in a bit of pork caul—a thin, netted-looking membrane, that is, which can be bought from the butcher, and will keep good for some days in salt and water. When wanted for use, this should be well rinsed in fresh water, and cut into proper-sized pieces with a pair of scissors. It is very useful for wrapping up small pieces of meat containing stuffing, etc., before cooking.

When thus neatly done up, each kromesky needs only to be dipped in frying batter, and dropped in the hot fat. The entrée which commonly goes by the name of ‘Flying Angels,’ or ‘Angels on Horseback,’ is made by thus rolling up oysters, each in a thin piece of bacon, and threading them two or three together on small skewers before dipping in the batter and frying. (For the recipe for frying batter see Chap. VII., p. 94.)

Amongst the entrées included in the present, as well as in some of the other classes, the appearance will very greatly depend on the care with which the coating of egg and breadcrumbs has been applied. How to egg and breadcrumb things properly, therefore, is what every cook should know.

The egg for this purpose should be well beaten, yolk and white together, on a plate with the blade of a knife until it ceases to be at all stringy, and a spoonful or so of milk may be added to it, if needed to make it go further.

Put the things to be egged one by one into the plate, and either turn them about in the egg, or brush them over with it—a little penny gum-brush being the best

thing to use. Take care every part is thus covered, but do it quickly, as else they will get soft and messy.

Have plenty of crumbs made by rubbing stale bread through a moderately fine wire sieve, and for convenience' sake, put them in a heap on a good-sized sheet of paper.

Drop the egged thing into the middle of this heap, taking it up between the blades of two knives. Cover it quite over by jerking the sides of the paper, and so covered, press the crumbs gently round it, and then, after taking it out, just toss it from hand to hand to get rid of any loose ones there may be. If a second coating is needed, let the first dry for a few minutes before giving it.

It is always better, if time allows, to let things thus prepared stand a little while to harden before frying.

III.

QUENELLES, CREAMS, ETC.

In this division we have the soufflés, creams, quenelles, etc., which are all of them made up out of pastes or purées of fish or meat, generally raw, but sometimes cooked, and converted into more or less substantial pudding-like mixtures, by various additions of eggs, cream, and sauce.

We devoted enough space to soufflés in our pudding chapter (pp. 89, 133), to make further instructions here regarding these needless. The following recipes, therefore, are for the more close-textured mixtures only.

Example 1.—Quenelles.

For these, white meat, such as chicken, veal, or rabbit, is essential, and, as for soufflés and other similar mix-

tures, although cooked meat can be made to do, raw meat is better.

For giving its proper consistence to quenelle meat, instead of bechamel or velouté sauce, a thicker mixture known as *panard* or *panada*, and prepared something like that used for 'éclairs' (p. 115), is required.

For this, the ingredients are as follows :

Butter, $\frac{1}{2}$ oz.

Water or stock, 4 oz. ($\frac{1}{4}$ pint).

Flour, 2 oz.

Put on the butter and water in a small saucepan, and when it boils add the flour, and stir over the fire till thick enough to roll up into a ball. Then let it remain for a few minutes longer to finish cooking, on a moderately hot part of the stove, keeping it turned about to prevent burning.

For every 4 oz. of this panada take 8 oz. of white meat of any kind, weighed *after* it has been reduced to a purée by rubbing through a wire sieve. Mix the two very thoroughly together by pounding in a mortar or otherwise, and further moisten at the same time with 1 oz. of butter, a raw egg, and a tablespoonful of white sauce or cream. Then season carefully.

When finished, the consistence should be about that of anchovy paste.

To shape the quenelles (if for an entrée), butter the moulds well (the little oblong quenelle moulds are the proper ones to use), and, if a coloured surface is desired, sprinkle the insides of these evenly with grated ham or tongue, or with finely-chopped parsley or pistachio nuts.

If you have a forcing-bag with a large plain pipe, put the mixture into this, and fill the moulds with it, holding

the nozzle of the pipe perpendicularly and as close to the mould as possible (as shown in Fig. 10, p. 117).

Enough of the mixture should be put in each mould to rather more than just fill it, and it must then be smoothed over to a slightly convex shape with a knife dipped in hot water.

Moulds filled, not from a foreing-bag, but with a spoon or knife, are apt to show folds or ereases on the surface when turned out. To avoid this as far as possible, hit them smartly on the table from time to time while filling, so as to make the mixture settle down into its plaee.

To eook the quenelles, have a kettle of boiling water ready. Lay a pieee of buttered paper on the bottom of a shallow stewpan or saucepan, arrange the moulds on this, and then pour round them from the kettle enough water to just cover the mixture. Then let them simmer very gently for from 15 to 20 minutes, taking eare not to let the water boil, as this would shake them out of the moulds, and make them sodden and untidy.

When done, turn out on a sieve to drain, arrange slightly overlapping eae h other, in a line or eircle, and pour white sauce either round or over them, aeecording as their tops have been coloured or left plain.

Quenelles for soup ean either be eooked as above in teaspoons or small moulds of any sort, or else forced in little heaps on to the bottom of a buttered pan, then surrounded with boiling water, and gently eooked or *poached* for about 10 minutes, or till well set. Like all other clear soup garnish, these must be earefully rinsed in warm water before adding, as else they will make the soup eloudy.

Meat farees, like the above, can be made with any sort

of raw meat, and used for timbales, borders, etc., according to the kind of mould employed.

The proportion of panard may vary from half to the whole weight of the meat purée, but the more panard added, the more *puddingy*, it must be remembered, the taste and texture will be.

To cook timbales, borders, etc., of this kind, do not cover them with hot water like quenelles, but lay greased paper over the moulds, as for steamed puddings, and stand them till firm in boiling water coming half-way up their sides. A greased paper should be laid, as for quenelles, at the bottom of the pan, as this prevents a tough skin from forming on the outside.

The time of cooking will, of course, depend on the size of the moulds, and may vary from half an hour to an hour. When done, the centre if touched will feel firm.

Moulds of this sort may be varied by introducing some foreign substance into the interior of the farce.

To do this, when the quenelle or other mould has been nearly, but not quite, filled, dip the finger, or the handle of a spoon, in hot water, insert it in the mixture to about three-parts the depth of the mould, and then twist it about so as to hollow out a little cave. Into this may be put a raw oyster, a cooked button mushroom, a piece of pâté de foie gras, a little mushroom, ham, or liver purée (p. 275), a bit of cooked sweetbread, or of sheep's or bullock's brains, or any other small delicacy; care only being taken to quite cover up the opening with more farce, to prevent water from getting into it during cooking.

Moulds for borders or timbales must be very well

greased to ensure their turning out properly, and, like quenelle moulds, they can be decorated before filling, in a variety of ways. Thus, very finely-chopped white of egg, hard boiled, or of the red part of a half-cooked carrot, put in so as to cover the tops of the moulds only, will give a dish of neat, white or red-capped timbales, as the case may be.

Moulds thus decorated, however, cannot be filled except from a forcing-bag.

Example 2.—Creams.

These form an intermediate link between soufflés and such more solid meat mixtures as the foregoing.

The most perfect way of making them, though also the most expensive, is that of using thick cream only to mix with the raw meat pulp ; but when the cost of this is an objection, or a plainer dish is preferred, the cream may be replaced in part or altogether by velouté or bechamel sauce, one or more raw eggs being added to bind the mixture.

The three following recipes for a 'Crème de volaille' will show the different ways in which it may be made :

A.

Purée of raw white meat (chicken), veal, or rabbit, $\frac{1}{2}$ lb.
Rich cream, 1 pint.

B.

Purée of raw chicken, etc., $\frac{1}{2}$ lb.
Cream, $\frac{1}{2}$ pint.
Bechamel or velouté sauce, $\frac{1}{4}$ pint.
Raw eggs, 2.

C.

Purée of raw chicken, $\frac{1}{2}$ lb.
Bechamel sauce, $\frac{1}{2}$ pint.
Raw eggs, 1 or 2.

(Seasoning of pepper, salt, and lemon-juice in each case the same.)

Of these, A, owing to the large proportion of cream employed, is not only the most delicate in texture, but also needs the most care in cooking and turning out. It is not, therefore, specially recommended to beginners.

In B, rather less liquid is added, and the mixture is therefore a firmer one; whilst C, which (except for what there may be in the sauce) does not contain any cream, is the most substantial, and the easiest of all. Whichever kind is chosen, however, the method is exactly the same.

The meat must be reduced to a smooth pulp by pressing through a wire sieve before weighing.

Whatever the quantity of cream used, it must be added after being what is called 'half whipped'—whipped, that is, to about the consistence of the 'separated' cream sold in jugs, but *not* till stiff enough to stand up in points as for a soufflé.

The sauce should contain 2 oz. butter and 2 oz. flour to the $\frac{1}{2}$ pint of liquid, whether milk or stock—some cream, if stock is used, being, however, needed to whiten it.

The eggs should be mixed in with the meat unbeaten, before the addition of the sauce, as the texture when cooked, though light, ought not to be spongy.

The mixture, especially when containing much cream, must be steamed very gently, the moulds being well greased, about three-quarters filled, and both resting on, and covered with, greased paper.

Like others of the same kind, it will be done when the centre feels firm.

A creamy white sauce, containing $\frac{1}{2}$ oz. butter and

$\frac{1}{2}$ oz. flour to the $\frac{1}{2}$ pint of liquid, should be poured over, or only round it, when turned out.

IV.

CUTLETS.

Dishes which may be classed roughly as of the cutlet order, including all bits of meat accurately trimmed to shape, present more difficulties to a beginner than all the minced or pulpy kinds put together ; and to be in any way creditable, things of this kind, if done at all, must be done well.

They are well worth the trouble of learning, however, since not only do they give the *cuisine* a better stamp than it would have without them, but because many of them also enable a good deal of variety to be supplied by means of very inexpensive materials.

Example 1.—Mutton and Lamb Cutlets.

To trim an ordinary mutton cutlet perfectly, wants not only accuracy of hand and eye, but a good deal of practice too, and an exact knowledge of the effect to aim at ; and the same may be said of all the dishes in which the shaping, especially of pieces of raw meat, is concerned.

For mutton cutlets, the meat, if ordered on purpose, should be very small, and free, as small, well-fed mutton generally is, from all *interleaving* of lean and fat.

The 'best end' of the neck is the only part that can be used for neck cutlets, and the butcher should always be instructed to *saw off the chine bone*—the heads, that is,

of the vertebræ—before sending it ; since, when this has been done, the cutlets can be easily divided without the aid of a saw or chopper.

In very small mutton or lamb, the cuts should be made at equal distances between the bones ; but with larger meat they should follow—slightly outside it—the line of each bone, the pieces of meat which thus come out from the middle being either shaped and arranged alternately with the cutlets having bones, or being kept for other dishes.

A sharp, strong knife must be used in dividing the cutlets (a cutlet knife with a heavy blade is best), and care must be taken to keep the cuts exactly parallel.

No fat should be taken off from the outside of the meat before thus cutting it up, as each cutlet ought to be trimmed separately.

Before trimming, lay the cutlet on a wetted board, and beat or 'bat' it out with the wetted blade of the heavy cutlet knife, or with a wetted cutlet bat, meat chopper, or rolling-pin. In this way the meat will be slightly spread out, and made level with the edges of the bone.

Trim off the fat now, so as to leave only an even rim, about $\frac{1}{4}$ inch in depth (see Fig. 15). Just beyond where the solid meat stops, make a cut (E F) straight into the bone, and then clear this to the tip, G, from all skin and fat, scraping it also along its whole length on the under side, to make it clean and shining.

When all the cutlets have been thus trimmed, cut the bones to equal lengths, and remove the little heel of bone, B, which will generally remain at the thicker end. A practised hand will do this unerringly with a blow of

a cutlet-knife or chopper, but for an unpractised one it is best to hold the knife at the right place, and hit it hard on the back with a rolling-pin.

Fig. 15 shows the shape of a mutton cutlet, both

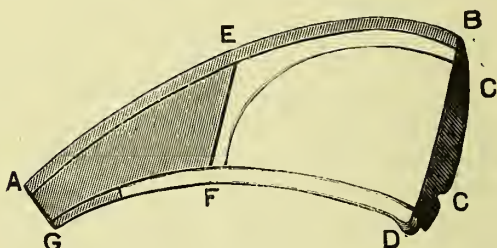


FIG. 15.

NECK CUTLET, TRIMMED AND UNTRIMMED.

trimmed and untrimmed. The darkest part, C C, is the section of the *chine bone*, which ought to have been sawn off by the butcher, while the light shading, outside the

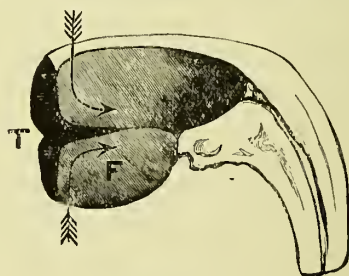


FIG. 16.

LOIN CUTLET, UNTRIMMED.

part left white, shows how much there remains for the cook herself to remove.

Cutlets thus prepared may be either grilled on a gridiron, *sautéd* in a frying-pan with a little butter, or

else covered with egg and breadcrumbs and fried in deep fat. When done in the latter way, they may be varied by spreading them over first with any sort of farce mixture.

Loin cutlets, which both make a less wasteful, and, as far as the quality of the meat goes, a superior dish, must be trimmed differently—that is, if they are to be anything but clumsy-looking chops.

The *best end of the loin* is the part which in mutton corresponds to the *sirloin* in beef, and a T-shaped bone (T) runs along its whole length, which, if the meat has

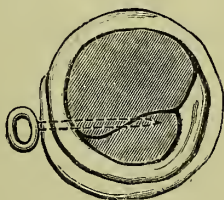


FIG. 17.

LOIN CUTLET, BONED AND FILLETED.

not been previously jointed, is very easily taken out. This bone, as well as the direction of the cuts for removing it, is shown in section in Fig. 16.

Thus prepared, the meat can be sliced right through into cutlets of any thickness desired, and each cutlet, after being freed from superfluous fat, should be rolled or filleted, and fastened into shape, as shown in Fig. 17, with a very small skewer, which, after cooking, may be withdrawn.

Cutlets thus shaped, can be either grilled and served like fillet steaks with potato or artichoke chips, or else braised, and accompanied by a brown sauce and any

nicely-cooked vegetables, such as a border of green peas, French beans, or little heaps of button mushrooms.

Among dishes of the 'cutlet' order, none is better if well done, and none is more often done badly, than the homely one of 'Fried Liver.' To fry liver perfectly, however, is quite easy, and needs neither experience nor skill, the secret being merely that of cooking it very quickly, at a strong heat, and serving it up at once, before it has time to get tough and hard with standing.

Choose a fresh, plump lamb's or calf's liver ; cut it in slices $\frac{3}{4}$ inch thick. Put these in a colander, hold them under the cold-water tap for a minute or two, sprinkle with salt and, if at hand, a little lemon-juice, and let them drain over a plate or basin till required.

Then dry gently in a soft cloth, and dust each piece lightly with flour, shaking off all which does not stick. For cooking a dozen slices or so, put about $1\frac{1}{2}$ oz. of butter or good lard in a frying-pan, and let it get hot *till it smokes very strongly*. Put in the pieces of liver at once, cook one minute, then turn and cook another minute, when, if the fat is as hot as it ought to be, they will be perfectly done through, the outside being a little crisp, and the inside as soft and tender as sweetbread.

This peculiar texture will be lost with 'keeping hot,' so liver done thus should be served directly it is ready.

For the different entrées variously named in cookery books as 'filets,' 'grenadins,' 'escalopes,' 'medallions,' etc., the slices of material used, whatever this may be, should be as solid as possible, and, after being evenly cut to the required thickness, should either be stamped

out with a cutter, or *marked* only with this, and cut out with the point of a sharp knife.

For entrées of this kind, if of beef or veal, the most economical way is either to get slices of the proper thickness cut by the butcher from some such solid part as the middle of the leg, or else to get a piece of meat which will admit of being thus cut up by the cook without waste. A slice or two may be often taken off conveniently for such purposes, from a fillet of veal or silverside of beef, of which the rest is intended for roasting or salting.

The slices, when cut, should be a trifle over the real thickness required, and before shaping they should be *batted out* to this like cutlets, on a wet board.

Larded, these little cutlets would be usually called 'grenadins'; for 'filets' of any sort, they can be larded or not as preferred; while, if of very small size, the names of 'escalopes' or 'medallions' would be appropriate.

Small things of this sort are best cooked by braising, and then 'crisping' (p. 29) in the oven. When done, they can be arranged either flat in an entrée dish or in lines or circles slightly overlapping each other. A good sauce, and some sort of nicely-cooked vegetable, in the form of a border or otherwise, should accompany them.

Specific names, when needed for dishes of this sort, can always be determined at will by the sauce or by the vegetables with which they are served, as, for instance, 'Filets de Bœuf' à l'*Espagnole*, or *aux Petits Pois*, or *aux Champignons*—that is to say, with *Espagnole* sauce, with green peas, or with mushrooms.

A **Suprême** is one of the dishes belonging to the

present class, which (especially a hot one) it is not advisable that an inexperienced cook should attempt. We give it here, however, as a neat-fingered person ought not to find it beyond her reach, so soon as a little skill in boning, and in the shaping of raw pieces of meat, has been acquired.

For this dish, whether hot or cold, a raw fowl is indispensable, and it should, though a young one, be well grown, or else the fillets will be more difficult to shape nicely. The breast and the fleshy part of the wing alone are used, and from a fine bird about 12 slices or fillets should be obtained.

Take the meat off whole from each side of the breast-bone, and shape into fillets as directed in Chap. XX., p. 328. Lay these on a buttered baking-tin; sprinkle with a little stock; cover closely over with a greased paper, and cook in a fairly hot oven for from 8 to 10 minutes.

If for a hot suprême, the border on which they are to be arranged, and the sauce for coating them, should both be ready prepared. Dilute a little of the sauce to about the thickness of thinnish cream, and first dipping the fillets in this, so as just to glaze them, arrange them cutlet-wise in a circle on the border. Finish by coating each smoothly with a spoonful of the undiluted sauce, and pour the rest round. The middle can be filled up with a vegetable ragoût of some kind.

For a *cold* suprême see 'Cold Entrées.'

When the breast of a fowl has been thus used, the legs can be grilled, or else boned, stuffed, and braised, like little galantines. Quenelles, soufflés, and all sorts

of things can be made from the rest of the meat, and the best possible white soup from the bones. A suprême, therefore, is not the very extravagant dish it at first sight appears.

Various kinds of cooked meats—some of them, as we have already said, very inexpensive—can be employed for different dishes of the present class, being either glazed or coated with sauce in the case of hot meats, or in that of cold ones covered with egg and breadcrumbs, or else with batter, and fried. In this last case, the dish will be properly called a *fritôt*.

Brains, sweetbreads, ox-palates, ox-cheeks and sheep's-heads are among the cooked materials which can be used in this way.

All of these, whether for this or any other purpose, require a preliminary soaking in cold water, with salt in it, to clean them and get rid of the blood.

Sweetbreads, brains and ox-palates should then be 'blanched' as it is called, by putting them on in cold water and allowing this just to boil.

Brains, if to be subsequently fried, will be thus cooked enough, and the thick skin which surrounds them having been peeled off, they should be tied up rather slackly in a bit of fine muslin which has been dipped in cold water and put to press between two plates till cold. Sliced and dipped in batter, they will then make a good fritôt, while the trimmings, if any, can be cut in dice, mixed in sauce, and used with other things for ragoûts.

For *ox-palates* the 'blanching' should be continued till the outer skin will peel off, after which they must be stewed or braised for 4 hours.

A *sweetbread* must not be skinned, but will need about an hour's stewing or braising.

Heads of bullocks, sheep, etc., should be sent by the butcher split in half. They take a long time to cook, and, like the other things above mentioned, must be first blanched, by putting them on in cold water and letting this just boil. This first water must then be thrown away, and more added in its place, and in this the meat is to be simmered gently, for from $3\frac{1}{2}$ to 5 hours, or until the flesh will leave the bone easily. Then take out the bones, season the meat well, roll it up tightly in a wetted cloth, tying the ends as for a roll pudding, and press it between boards or dishes, with a weight on the top, till cold. When cold, it can be cut into solid brawn-like slices, and stamped into rounds or any shapes required.

Instead of thus cooking the meat and bones together, the whole or half of an uncooked head can be boned, from the middle of the forehead downwards, detaching the meat with the point of a boning knife, just as a fowl is boned for a galantine (p. 325); the meat, as for a galantine, being seasoned and rolled in a cloth before cooking. The time required for cooking a bullock's head will be about 5 hours, while a sheep's head will take from 3 to $3\frac{1}{2}$, and a calf's head about 4 hours.

Ox-palates and sweetbreads, like brains, will always, however they are to be used, need *pressing* to make them firm and shapely; but this pressing must be given after 'blanching' if they are to be used at once while hot, and after stewing or braising if they are to be sliced and stamped out for fritôts, etc., when cold.

V.

STUFFED MEATS.

In this class, for convenience' sake, we have included all meat dishes of which the *farce*, or stuffing, forms an essential part, ranging from such small things as beef olives to galantines of meat or poultry.

Example 1.—Beef Olives.

For these, prepare slices of raw beef about $\frac{1}{4}$ inch thick, exactly as for fillets, by batting out and then shaping. Cut them, however, not in rounds, but in oblong pieces about $2\frac{1}{2}$ by 3 inches.

Put on each about a teaspoonful of meat farce, or, as

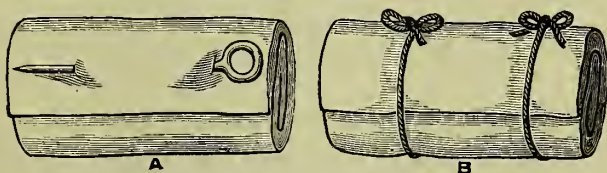


FIG. 18.

is more commonly done, of veal stuffing (p. 311); roll up tightly; fasten, as shown in the accompanying cuts, with a small skewer or with string, to be removed after cooking; braise about $1\frac{1}{2}$ hours, and arrange on or inside a border, with an accompaniment of brown sauce.

Very good entrées of this sort can be made, their quality, however, depending a good deal on the sort of stuffing used.

If a ragoût or soft mixture is enclosed, they should

be wrapped up neatly in a little piece of eaul, as directed for kromeskies, to prevent it from eseaping.

Large pieces of thin steak adapted for a *pièce de résistance* can also be stuffed and rolled, and then stewed or braised in the same way. These ought to be tied firmly in shape in several places, like a piece of rolled baeon.

A loin of mutton boned as described for eutlets, then stuffed and rolled, and either roasted or braised, is a better and far less wasteful dish than when eooked unboned in the ordinary way. The undercut can be taken out and used to make the faree, this being done in the way already deseribed for timbales or borders.

Any birds, whether quails, larks, pigeons, or fowls, if boned as directed at p. 326, can be filled with faree at the neek opening, and used either hot or eold.

The directions for trussing and eooking birds thus boned, are given in the echapter on Boning.

Example 2.—Galantines.

Useful eold dishes of this kind for breakfast or luncn can be made without diffieulty either out of a breast of veal, or of an old fowl or turkey.

If veal is used, half a breast will be quite enough.

Spread it out flat on a board, remove all the bones, and if one side is thieker than the other, make a horizontal cut inwards through the thiek part of the meat, so as to be able to double a flap of this backwards over the thin side. Beat it now all over with a wet bat or roller to flatten it, and trim the ends square. Next, spread on it, keeping always slightly within the edges, a layer of well-seasoned sausage-meat (*i.e.*, very finely-

minced lean pork, mixed with about a quarter its weight of breadcrumbs, and seasoned with 2 teaspoonfuls of salt and 1 of pepper to the lb.). On this lay lengthwise, at intervals of an inch or two, hard-boiled egg and strips of fat bacon, cut to about equal-sized oblong pieces, together with similar-shaped bits of ham or tongue, or pieces of mushroom or truffles if you have them. Over this spread more sausage-meat, and then more egg, etc., if there is room.

Roll up tightly lengthwise, beginning at the thickest side, and taking care to keep the stuffing well within the outer edge. Then roll again, still as tightly as possible, in a clean wet cloth. Tie the ends firmly, and fasten down the hem with a few long stitches. Simmer (allowing 40 minutes to the lb.) in stock or water; when done, if, owing to the shrinking of the meat, the cloth looks wrinkled, take it off and re-roll it, and then put to press till cold between boards or dishes with a heavy weight on the top.

A fowl boned and stuffed, as directed on p. 326, can be similarly treated. An old bird is the best to use in either case, as it costs less, and the long cooking will be certain to make the meat tender.

When cold, a galantine must be taken out of its cloth, the ends trimmed squarely off, and the surface brushed over with a little melted glaze (p. 312); while to make it look more finished, a little aspic jelly cut out in shapes, or finely chopped, may be arranged over and around it.

VI.

COLD ENTRÉES.

The dishes which come under this heading consist either of solid bits of meat, or other eatables, enclosed in aspic jelly or in jellied sauce (aspics and chaudfroids); or else of farces, purées, or ragoûts, mixed in liquid aspic with or without other additions, and put to set in different sorts of moulds or borders, usually lined with aspic jelly. Such are cold chartreuses, soufflés, mousses, and creams.

Chaudfroids.

Any solid bits of meat or fish which will allow of being neatly shaped can be thus used, and cold cutlets, olives, fillets of fish, etc., as well as remains of poultry or game, can often be thus very conveniently disposed of.

The beginning and end of a good chaudfroid—as far as looks go—is (a) the neat shaping of the pieces, and (b) the smooth *masking*, or coating with a properly made sauce—this sauce, and especially its application, however, being always the main difficulty to a beginner.

The ingredients of a chaudfroid sauce depend on the colour required.

Thus, for a white sauce, bechamel or velouté will form the foundation.

For a brown one, espagnole, or any other sauce thickened with ordinary brown roux.

A red or terra-cotta chaudfroid will need varying mixtures of *tomato* sauce with *brown* sauce, while a

salmon pink may be obtained by tingeing velouté or bechamel, for which the flour has been first fried to a straw colour, with a little carmine or cochineal.

These foundation sauces should all of them be about the thickness produced by using butter and flour in the proportion of $1\frac{1}{4}$ oz. to the $\frac{1}{2}$ pint of liquid, and before applying them they must be diluted by the addition, while hot, of from half to an equal quantity of strong aspic jelly, *i.e.*, jelly made with $2\frac{1}{2}$ oz. gelatine to the quart.

The more aspic jelly is thus used in proportion to sauce, the more *glassy* will be the surface when set, but at the same time the more skill in masking will be required.

The most important point in masking with chaud-froid sauce, is to ascertain that it is just at the right temperature before putting it on—warm enough, that is, to flow freely over the object masked, but at the same time cool enough not to coat it too thinly.

The best way of ascertaining this is to pour a little over the back of a spoon, and, when satisfied that the sauce is right in this respect, stand the pan containing it in a basin of tepid water to keep it so.

Now put each thing to be masked on a broad palette knife, and pour a large spoonful of sauce over it, holding it meantime over the pan, and then slide it off on a large dish to set. When masking with sauce thinned by the addition of a large quantity of aspic, it is best to mask each piece twice, doing them in rotation, so that the first coating may set before the next is applied. A final coating with cool, but just liquid, aspic will give a brighter glaze.

In masking a large object like a fowl with chaudfroid, stand it on a clean grid, or meat-stand, over a large dish, and pour the sauce steadily on from one end to the other, moving the saucepan at the same time slightly from side to side, and as far as possible leaving no bare places anywhere.

When set, finish with cool aspic.

Chaudfroids can be arranged in all sorts of ways. A simple one is to make a little heap of chopped aspic in the middle of a dish, and lay the pieces of meat, etc., against it; or they can be interspersed with chopped aspic, olives, young lettuce, tomato or other suitable materials.

Some cooks, though not the best, are fond of sticking their chaudfroids all over with elaborate designs executed in chervil leaves, bits of cut vegetable, etc.

If any such additions are wanted to give colour or hide defects, cut ham or tongue, with a little cut truffle mixed, or some sliced and cut gherkins, are, at any rate, harmless; but here, as elsewhere, in cooking, ornamentation of this sort should be kept within narrow bounds.

To prepare meat *especially* for chaudfroids, braising, or baking under a buttered paper, to prevent colouring, is the proper way. It should then always be allowed to get quite cold before being cut up.

A neck of mutton, or a loin boned and rolled as already described, and then braised, are the *best* things to use for chaudfroid cutlets, these being cut up and trimmed after the meat is cold.

For a *cold* suprême of chicken, the fillets, after being cooked as for a hot suprême, are put to press between two plates till cold, before coating with chaudfroid, and

are afterwards arranged on an aspic border of some sort, the centre being filled in with a cold ragoût, as of vegetables or lettuce, in mayonnaise sauce.

Small birds, such as quails, larks, pigeons, etc., after being boned, stuffed, and cooked on a greased baking-tin under a buttered paper, can be cut in halves, covered with chaudfroid, and arranged in a circle or line like cutlets; either on a border, or round a little heap of chopped aspic, or in any other symmetrical way.

A fowl, if intended specially for a chaudfroid, should not be cut up till cold. If not braised or boiled, it should be carefully covered up with paper all the time it is in the oven or before the fire. The ends of the wings should also be removed before masking, and any pieces of skin which look loose or rough should be peeled off.

Aspics.

If made in moulds, these should be first *lined* with the jelly (see p. 183), decorated, when this has set (p. 185), according to taste, and whatever the contents are to be—plovers' eggs, prawns, bits of lobster, chicken, liver, or what not—put lightly in, the moulds then being filled up with cool liquid aspic, and turned out when set.

'Chaudfroid cutlets' (p. 272) can be cased in aspic, by merely laying them in a dish when the chaudfroid has set, pouring cool liquid aspic round and over them, and cutting or stamping them out afterwards. A very neat cold entrée is made, by arranging these round a centre of chopped aspic, with a garnish of olives and watercress.

For cold timbales or borders of fish, meat, etc., line the moulds, as before, with aspic jelly, and decorate as preferred. For the *filling*, mix any purée of cooked

fish or meat to the consistence of thick gruel or soft porridge, with stock and strong liquid aspic ($2\frac{1}{2}$ oz. gelatine to each quart of stock), and using these (the stock and the aspic) in the proportions of $\frac{1}{4}$ pint of each to every $\frac{1}{2}$ lb. of the meat purée ; or else, if stock without any aspic is used, dissolving a trifle over $\frac{1}{4}$ oz. leaf gelatine in each $\frac{1}{2}$ pint.

Stir the mixture till *very nearly* cold enough to set, in order to prevent the purée from settling down ; pour in enough to nearly fill the mould, and when set, cover with cool liquid aspic.

Ragoûts of meat or fish, mixed in equal quantities of mayonnaise sauce and aspic, can be used in the same way. Tinned lobster, cut into small dice, makes a very good filling of this kind.

For Creams, instead of stock, use the same proportion of *half whipped* cream to dilute the liquid aspic.

For *spongy* mixtures such as **Cold Soufflés** and **Mousses**, the required texture is given by whipping the cream, if any is used, till thick enough to stand up in points, before mixing with the liquid aspic, and then whipping the whole mixture—purée and all—together, till cool enough to be on the point of setting.

[N.B.—Here, and wherever transparency is no object, stock and gelatine, as above mentioned, may always supply the place of aspic, the gelatine added being in the proportion of $\frac{1}{4}$ oz., or a little over, to each $\frac{1}{2}$ pint of liquid, whether this is all stock or partly cream.]

A very good foundation purée for any of the above may be made as follows : Take 10 oz. of liver of any sort—calf's, lamb's, or bird's—1 oz. of fat bacon, a mushroom, a shallot or small onion, and a sprig of parsley, and chop them all in little bits. Put 1 oz. butter in a frying-pan, and let it get hot

Cook the liver, etc., quickly in it for about 5 minutes, and then pound at once and rub through a wire sieve. Season well with cayenne, salt and lemon-juice, and use as above directed.

The chief things to remember in preparing dishes of this kind are :

- (a) That, as with all jellics, the aspic lining must be firmly set before the filling is put in, and
- (b) That the filling itself—while still fluid enough to pour—must be just on the point of setting.

Should it have actually begun to set, it will assume a sort of 'rocky' look, and in this case must be slightly rewarmed, or it will not fill the mould evenly.

If, on the contrary, it is too warm, it will melt the aspic lining and prevent the junction with this being a sharp one.

Mayonnaise sauce, like bechamel, may be mixed with liquid aspic, and used either in place of chaudfroid sauce, or, like aspic, for moulds and borders.

For an ordinary mayonnaise of cold meat, fish, or chicken, the materials, moistened with a very little oil and vinegar, are merely arranged in the dish, and the sauce poured smoothly over.

Among cold dishes of a simpler and more substantial kind than the foregoing, **moulds of jellied meat** are useful, and have the merit of being very easily made.

The meat of an ox-cheek, or of a calf's or sheep's head, cooked by long boiling or stewing, as already described, can be used thus, and so, too, can any bits of cooked pork or veal.

All that is required is to cut them into neat pieces,

season them well, put them loosely into a wet charlotte or other mould, interspersed with such things as pieces of hard egg, liver, etc., and then fill up with any well-flavoured stock containing $\frac{1}{4}$ oz. gelatine to the $\frac{1}{2}$ pint, or, in the case of ox-cheek or calf's head, with some of the stock (if strong enough to set stiffly when cold) in which the meat was boiled.

VII.

MEAT-PIES AND PUDDINGS.

Any cook who can make decent pastry should be able to do these well.

The 'points' of a good pie are (a) pastry or crust; (b) judicious mixture of contents; (c) seasoning; (d) gravy or jelly.

Pastry.—For a plain pie, to be eaten hot, *short pastry* No. 1 (p. 124), made with lard or dripping, does very well; but for a superior sort of pie, one of the two flaky pastries (pp. 141-143) is more suitable.

For a *hot* pie, if made with the first of these, no butter, but only lard, may be employed; but if for a *cold* pie, half lard and half butter will be advisable.

For a cold pie, however, flaky pastry No. 2 is much the best; for this, however, no lard at all, but butter only, must be used.

When the pie-dish is of ordinary depth, about $\frac{1}{2}$ lb. of paste (*i.e.*, the quantity made with $\frac{1}{2}$ lb. of flour) will be about the proportion needed for each pound of meat used.

It should be rolled to as nearly as possible the shape of the dish, but $1\frac{1}{2}$ inches or so larger all round, and

should be from $\frac{1}{4}$ to $\frac{3}{8}$ of an inch thick, according as the pie is a small or a large one.

When rolled out, to get the cover of the pie the right size, invert the empty dish on it, and cut out the paste round this with a sharp knife, at a distance of about $\frac{3}{4}$ inch from the edge.

From the surplus ring of paste thus left, cut a strip rather wider than the rim of the pie-dish, and long enough to go all round it and just overlap. Then wet the rim of the dish and lay this neatly on, allowing it to project a little over the edges, and pressing it to make it stick.

Fold the remainder of the paste together, roll it out

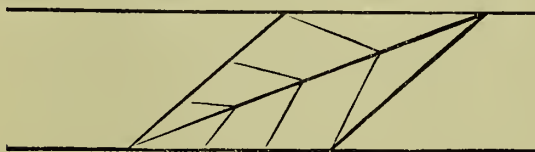


FIG. 19.

to about $\frac{1}{4}$ inch thick, and make it into leaves for ornamenting the pie, by (to mention one simple way) cutting it into strips about an inch wide, dividing these obliquely into diamond-shaped pieces, and then marking each with the back of a knife, to imitate the veins and mid-rib of a leaf (Fig. 19).

From eight to twelve of these leaves, cut in one or two sizes, will make a centre ornament.

Contents of the Pie.—Here the greatest variety is possible.

Beef, mutton, rabbit, pigeons, poultry, or game, can all go in together or separately, while the interstices can be filled up with all sorts of things, as sliced potatoes,

oysters, hard-boiled eggs, liver, foie gras, mushrooms, truffles, olives, and different kinds of farce or sausage meat—anything, indeed, that varying tastes may suggest.

Beef-steak can be used alone, or with rabbit or pigeon ; while such white meats as veal, chicken, and rabbit, can be mixed in any proportions preferred.

To a hot pie, the addition of a little potato and onion (put in partly cooked) is an improvement ; while a few pieces of hard-boiled egg should always make part of a cold one.

Pigeons for a pie, after being cleaned, should be cut in quarters, dividing them right through from back to breast ; poultry and rabbits, in neat joints or else in slices or fillets (p. 228) ; while solid steak or other meat should be cut into oblong pieces about $\frac{1}{4}$ inch thick, and rolled up with (if for a hot pie) a little bit of fat in the middle of each.

Seasoning.—The general proportions of this are 1 teaspoonful of salt and $\frac{1}{2}$ teaspoonful of pepper to each lb. of meat, mixed (if for a hot pie) in 2 teaspoonfuls of flour so as to thicken the gravy. In this mixture each piece of the meat must be dipped.

Pork will require double the above quantities of seasoning.

A sprinkling of lemon-juice, especially with white meats, will be an improvement.

After seasoning the meat, put it in (not packing it too tightly) in layers, mixing the ingredients well, and heaping it up rather in the middle of the dish to support the crust. Then pour in enough water or stock for this to be just visible through the pieces of meat at the edges ; wet the paste on the rim of the dish, and put

on the cover. In order to allow for shrinkage in baking, this must be so laid on as to *dip* slightly just within the rim of the dish and project a little over its edges.

The edges of the cover, and of the rim of paste beneath it, must then be lightly pressed to make them stick, and both trimmed at once with a sharp knife, inclining this in such a way that the edges of the crust shall have a considerable outward slope.

If made of flaky pastry, the edges of the pie should next be 'chipped' by tapping them smartly all round with the edge of a sharp knife, so as to make them look like the leaves of a book, the paste being at the same time kept in place by laying the forefinger of the left hand along it at the part where the knife is working. To scallop them, if required, draw the back of the knife sharply across them upwards at intervals of about $\frac{1}{2}$ inch, going from right to left, and holding the paste down just in front of the knife with the left thumb.

Short crust need not be chipped, but should always be thus scalloped; *flaky* crust, if well made, generally looks best if chipped only: while *puff* paste, if used for a pie, merely needs to have the edges smoothly trimmed.

Next, brush over the whole surface of the crust, but not the edges, with beaten egg. Make a hole in the middle, lay the leaves so as to radiate from this towards the edges, brush them over with egg, and the pie is ready to bake.

The time required will, of course, depend on the size. A very small pie might take 1 hour, or a very large one 3 hours—30 minutes extra for each lb. of meat after the first lb. being a fair average.

The pie should go first into a hot part of the oven till the crust is risen and set, and then be moved to a cooler part, so that the meat may cook more slowly.

As soon as the crust is *nearly* dark enough, a greased paper should be kept over it till done; and in the case of a large pie that will take long cooking, it is better, as soon as the crust is well set, to tie a well-greased band of folded paper round the edges, and to lay a sheet of paper doubled on the top, removing these only for the last quarter of an hour.

Without this precaution the edges of large pies are almost sure to get unduly darkened while cooking.

As soon as the pie is done, more gravy must be added, or it will be too dry. For a hot pie, any well-seasoned stock will do, while for a cold one such stock should be fairly clear, and, if not strong enough itself to jelly when cold, should contain $\frac{1}{4}$ oz. gelatine to the $\frac{1}{2}$ pint.

It must be poured gently (using a funnel or small jug) through the hole at the top, care being taken neither to put in too much, nor to let it spill over the crust. About a wineglassful to each lb. of meat will be the average quantity needed.

The above directions will apply to the making of any ordinary pie, either hot or cold; but for a *raised pie*, in which the other materials are embedded in farce or sausage-meat, the method is different.

The crust for this sort of pie must be very tenacious, and must be either a plain short crust mixed in part with egg, or else of the kind made with hot fat, which has been already described in the chapter on 'Pastry.'

For a raised game or other pie, however, it is better to have a proper metal pie-mould for the purpose, formed like a wide ring, and so made as to open on a hinge, like a large dog-collar.

This ring (closed) must be well greased before using, and set on the baking-sheet (also greased) on which the pie is to stand while cooking.

For a pie which is to contain about 3 lb. of meat, make a short paste with 1 lb. flour, $\frac{1}{4}$ lb. only of butter, 1 egg, and just enough water to make it into a workable paste.

Knead it well after mixing, then put aside about a quarter of it for the cover of the pie, and roll out the rest into a round or oval about $\frac{1}{4}$ inch thick, and as wide in every direction as *the diameter of the case, added to twice the height of its sides*. Thus, for a round case, 6 inches wide and 5 inches high, a round of paste 16 inches across would be about the proper size.

Take up the paste then by the edges, like a bag, let it down into the mould, and, first with the fingers, and then with a little ball of the paste, press it evenly and closely to every part, fitting it with especial care into the bottom angle. The edges, which will hang a little over the sides, must then be evenly trimmed to within $\frac{1}{2}$ inch of these with scissors, and the trimmings kept for ornamenting the crust.

To fill a pie of this kind, besides the pieces of solid meat, joints or fillets of birds, hard eggs, mushrooms, truffles, olives, etc., any or all of which may be used, you will want about an equal quantity of meat-farce. This must be very well seasoned, and can be prepared, either by mixing, as for timbales or quenelles, with

panard, or else by merely passing any kind of white meat (veal, pork, or rabbit) two or three times through a mincing machine.

Press a layer of this, to begin with, round the bottom and sides of the paste, constantly dipping the hand while doing so in cold water. Next place against this a layer of the other materials, then a layer of farce, and so on till all is filled up; the only moisture used being that obtained by keeping the hand dipped in water. When the mould is filled to the rim, put a dome of farce on the top to support the crust, smoothing and rounding it accurately, with a wetted knife.

Roll out the paste for the top crust to a round or oval a little larger every way than the mould, and about $\frac{1}{4}$ inch in thickness; then lay it over the farce, first wetting the projecting rim of the lower crust. Stick the two edges closely together, and trim off smoothly to within $\frac{1}{4}$ inch of the mould.

The crust of this sort of pie must be brushed over, not with egg, but with water, before being ornamented. With this kind of tenacious paste all kinds of decorations, some of them very elegant, can be executed by a skilful hand. The more elaborate ones, however, could not be taught by description only, and simple ones, such as long leaves extending in radiating lines from the centre to the edges, will, if neatly done, look perfectly well, the leaves, like the crust, being brushed with water before baking.

Extra gravy not being here poured in through the crust, no hole in this is made.

This kind of pie requires long and slow baking. About 2 hours might be enough for a very small one

containing 1 or $1\frac{1}{2}$ lb. of meat, while from 50 minutes to 1 hour for each lb. over this would have to be allowed.

As the paste, when done, must be of a pale fawn or biscuit colour only, it must be protected during the whole time of cooking with greased paper, or paper kept constantly wetted.

No stock must be added till quite cold. Then the whole of the top crust must be taken off by cutting it round close to the case with a sharp knife. The space left by the shrinkage of the meat must be filled up with stock that will jelly, and over this, when set, finely-chopped aspic jelly should be laid.

The cover can then be put on again, the case opened, and the pie taken out.

This sort of pie can be made without the trouble of the crust, by using one of the fireproof casseroles, which, in colour and shape, are made to imitate pastry, to cook the meat in—fastening down the lid, however, while in the oven, with a strip of flour-and-water paste.

Meat Puddings.

These are often very useful to the housekeeper as offering some variety in the way of dressing fresh meat. But as they are always made with suet crust, the long cooking this needs makes them unsuitable for *réchauffés*.

The contents of a meat pudding may be as various as those of a meat pie. They should be similarly prepared and seasoned, and a little water or stock similarly added, to provide gravy. Directions for this sort of pudding will be found in Chap. VII., p. 94.

Meat puddings are usually rather a substantial form

of dish ; but if very small moulds, such as timbale or dariole moulds, are employed instead of the ordinary pudding basin, and the crust made proportionately thin, they will have a quite elegant appearance.

For such a dish of little puddings, the following recipe is a good one :

Line the moulds evenly with carefully made suet pastry rolled to about $\frac{1}{8}$ inch in thickness. Half fill each with some very finely minced raw beef well moistened with stock, or with some raw beef farce mixed as for timbales. Put in a raw oyster, a button mushroom or two, or a stoned olive, fill up with the farce, fix on the covers, tie very firmly in little pudding-cloths, and boil about an hour. Turn out and pour brown sauce round.

‘ Hot Pots.’

These are a favourite dish in the North of England, and form a sort of cross between a stew and a pie. Dishes are sold on purpose for them, but a rather deep fireproof casserole with a lid is the best thing to use. In this put any kind of raw meat, well seasoned, in alternate layers with half-cooked sliced potatoes, and a sprinkling of chopped or sliced onion, also partly cooked. Pour in some stock or water as for a pie, and then cover in the whole with slices of potato, arranged so as to slightly overlap each other like tiles, put a few little bits of butter or dripping on the top, and cook from two to three hours in a very slow oven, keeping the lid on for the greater part of the time, but taking it off during the last $\frac{1}{2}$ hour or so, to let the potato brown.

‘Potato,’ ‘Cottage,’ or ‘Shepherd’s’ Pie.

For the interior of this any sort of cooked meat or fish will do, and as good a way as any for preparing it is by the recipe for mince given at p. 244, in the present chapter.

Make a potato purée as directed at p. 228, and put a little of this or not, as you please, at the bottom of the dish. Then fill in with meat mixture till within $\frac{1}{2}$ an inch or so of the top. Put on the rest of the potato, smooth neatly with a wetted knife, and brush over with beaten egg. If both meat and potato are thus used hot, such a pie will only require browning on the top in a moderately quick oven; but if cold, and the pie thus needs heating through, do this in a very moderate oven, and stand the dish in a dripping-pan containing hot water, as this will prevent the meat from getting over-heated and toughened, and the gravy from boiling over. The dish in which a pie of this sort looks neatest, is one of the large white soufflé cases, crimped to resemble paper.

CHAPTER XVIII

SALADS SAVOURIES, AND HORS-D'ŒUVRES

THE various kinds of sweet entremets have been already dealt with under their respective headings, and we may pass at once to the present large and somewhat non-descript class of dishes, the entire omission of which from any menu is always apt to leave a certain sense of incompleteness.

SALADS.

The saying that English cooks have but one salad, has become such a trite one that we refrain here from enlarging on it, observing only that the reproach, if still merited, is one that may be very easily removed.

In our concluding chapter a list will be found of the different cold cooked vegetables which may be set aside with advantage for use in salads, and to these any of the raw vegetables which need no cooking may, of course, be added.

Salads of whatever kind may be arranged under the following main divisions :

1. The ordinary English salad of lettuce or other green stuff, with or without hard-boiled egg, and

mixed in a dressing of egg, mustard, vinegar, and oil or cream, or of oil and vinegar only.

2. Salads consisting either wholly or in part of other solid vegetable mixtures, as of beetroot, celery, tomatoes, and of potatoes, carrots, and other cooked vegetables.
3. Salads to which a distinctive character is given, by the presence of lobster, chicken or other fish or meat.
4. Russian salads, consisting mainly of such distinctly flavoured ingredients as olives, anchovies, smoked ham, tongue, sausages, etc., accompanied with capers, chillies, and other pickles, and with a few such vegetables as beetroot, celery, or tomato, and mixed in a plain dressing of oil, vinegar, salt, and pepper.
5. Macedoines, or *fruit* salads, which are among the best and most easily made of simple sweet dishes.

In making salads, the chief things to recollect are the following :

- (a) Young crisp vegetables should be used, and all coarse or discoloured parts should be taken away.
- (b) Everything used about a salad should be carefully cleaned and trimmed, and very neatly cut up.
- (c) Uncooked vegetables should be kept with the stalks in water till wanted, then thoroughly washed and well drained, or dried with a soft cloth, before using.
- (d) Cooked vegetables should be firm, not mashy, so that they can be cut in neat dice or slices. For

this reason *waxy* potatoes for salads are the best to use, and *new* potatoes best of all.

- (e) With a mixed salad, containing a variety of different ingredients, it is better to set aside about a third of these (choosing whatever may seem most suitable for the purpose) to arrange afterwards either over or round the rest, and to mix the remaining two-thirds only, cut rather small, with the sauce, so as to form a centre or foundation.
- (f) For fruit salads, small fruits should be used whole; apples, oranges, plums, pineapple, etc., cut in neat blocks or slices.

Lettuce, many people say, is better torn into shreds than cut, as they think cutting it with a steel knife is apt to give it a taste.

Cut across into fine strips is, however, the way in which it looks best, and if this is quickly done the knife will do no harm.

Salad Sauces.

For these always get the best oil. '*Huile de Provence*' is the safest to order, as though it costs no more, it is usually far freer from an objectionable oily taste than the kinds sold as 'Lucca' and 'Finest Salad' oil.

Mayonnaise, especially if thinned a little with cream and vinegar, makes an excellent salad sauce, while, besides this, the sauces in general use for salads may be divided into the *salad creams* and the *vinaigrette* sauces; the former being the commonest English, the latter the commonest French salad dressing.

For a good ordinary salad cream the following recipe is a reliable one :

Raw yolk of egg, 1.
 Oil, cream, or cream and oil together, 4 tablespoonfuls.
 Ordinary vinegar, about $1\frac{1}{2}$ tablespoonfuls.
 Tarragon vinegar, about 1 teaspoonful.
 Made mustard (French or English), $\frac{1}{2}$ teaspoonful.
 Salt as required.

Mix the yolk of egg and mustard, add the oil, cream, and vinegar, alternately, and (especially the vinegar) in small quantities, and rub together well between each addition, or the sauce will not thicken properly.

For this sort of sauce the yolk of egg is sometimes boiled hard, and then rubbed to a paste, but there is no advantage in this, and it only gives more trouble in getting the sauce smooth.

'Vinaigrette' sauce contains neither cream nor egg. For this the only ingredients needed are ;

Oil, 2 tablespoonfuls.
 Vinegar, 1 tablespoonful.
 Salt and pepper each a little.

Rub the oil and vinegar well together till they get thick and lose their clearness, then add the pepper and salt, and use just enough of the sauce in mixing the salad materials to moisten them thoroughly.

For a 'macedoine,' see that the fruit is ripe, and as far as possible remove all parts that are uneatable.

A good mixture of this sort is as follows : Take some oranges and bananas, two or three of each. Peel the oranges carefully, taking away all the white part, and either slice them or cut them into little blocks. Cut the bananas also into small neat pieces.

Put the fruit in layers into a deep dish or glass bowl,

strewing castor sugar between, and pour over all the strained juice of one or two lemons, with or without the addition of half a glass of claret, as preferred.

Cut pineapple also is an improvement. So, too, are a few strawberries, raspberries or cherries.

Apples, pears, plums, or any ripe, well-flavoured fruits can be thus employed.

Whenever salad mixtures are required to take the place of cold savouries, or hors-d'œuvres, they will look the better for being arranged with extreme neatness in small separate portions, one for each person present.

A good way is to pile them in little heaps on thin neatly-cut rounds of beetroot or tomato, or of ham, tongue, brawn, or smoked sausage, placing these, again, on cold fried croûtons which they will just cover.

SAVOURIES AND HORS-D'ŒUVRES.

The materials which can be used for these are very various, but of all, the flavouring should be somewhat pronounced.

Hot Savouries.

These may consist of :

1. **Small fried croûtons of bread, spread with any highly seasoned mince or purée**; as for instance, minced kidney, purée of ham, tongue, anchovy, mushroom, or liver, or of haddock or any smoked fish.

Kidney to be used thus should be minced while raw, and then fried in a little butter. (Directions for making purées of mushrooms and liver will be found at pp. 238 and 274,

Chaps. XVI. and XVII.) ; while for the others the cooked meat or fish will only need pounding, rubbing through a wire sieve, seasoning, and mixing to a softish paste with a little butter or sauce.

Croûtons for these and other savouries should be neatly cut from stale bread, and should not exceed 2 inches in diameter, nor $\frac{1}{2}$ inch in thickness. They should be fried in deep fat to a golden brown. The paste should be either very neatly spread and just smoothed over at the last with a knife dipped in hot water, or else put on in little fluted heaps with a rose-forcer (p. 314). If pale-coloured, a few brown crumbs should be sprinkled on it ; and the croûtons, after being spread, should be made very hot in the oven before serving.

2. **Small solid things**, such as birds' livers, mackerel bones, roses and fillets of fish, etc. These should be brushed over with liquid butter, and either broiled in a frying-pan, or else cooked in the oven for a few minutes on a greased baking-tin. After which they should be sprinkled with salt, cayenne pepper, and, generally, with a drop or two of lemon-juice, arranged on croûtons of suitable shape, and returned to the oven for a minute or two to reheat.
3. **Soufflé mixtures made with fish or cheese**, cooked in little china or paper cases ; or, mince or ragoût mixtures in miniature patty cases, or in thin cases of short pastry or batter, or else,

in very small tomatoes, prepared and cooked as directed at p. 237. (For various cases of this sort, see Chap. XIX.)

4. Different sorts of cheese mixtures, as cheese-straws and biscuits (see p. 138); cheese beignets and aigrettes (pp. 215, 218); cauliflower au gratin (p. 234); 'Welsh rabbit'; 'macaroni cheese'; and such Italian dishes as 'Risotto,' 'Gnocchi,' etc.

Directions for the three first of these have been already given, but with regard to *cauliflower au gratin*, we may mention that when required for a 'savoury' rather than 'dressed vegetable,' the best way is to divide the head of cauliflower, after cooking, into branches about the size of a large walnut, to lay each of these on its own croûton with sauce beneath and over it, and then, after sprinkling on a few brown crumbs, to make hot through in the oven.

Welsh rabbit is a very simple affair, being only made by melting thinly sliced cheese, with a little mustard and cayenne, and enough milk or cream just to moisten it, till of the consistence of sauce; and then pouring it very hot over croûtons or pieces of toast.

For mixtures of cheese with rice, macaroni, or other farinaceous materials, the following examples may suffice :

MACARONI CHEESE.

Macaroni (Naples macaroni is best), 4 oz.

Grated cheese, 3 oz.

Made mustard (French or English), 1 small teaspoonful.

Bechamel or tomato sauce, $\frac{1}{2}$ pint.

Salt

Cayenne

Lemon-juice (a drop or two)

} to flavour.

Break the macaroni into inch lengths and cook in boiling water for about 25 minutes, or till quite tender, and drain well in a colander. Make the sauce in the ordinary way, using $\frac{1}{2}$ oz. butter and $\frac{1}{2}$ oz. flour to the $\frac{1}{2}$ pint milk or tomato pulp, mix with the macaroni and about three-quarters of the grated cheese, season, pour into a pie-dish or china soufflé case, and sprinkle the remainder of the cheese on the top. Bake in a quick oven for about 10 minutes, or till nicely browned

RISOTTO.

Rice (Patna by preference), $\frac{1}{4}$ lb.
 Butter, $\frac{1}{2}$ oz.
 Tomato pulp, about $\frac{1}{2}$ pint.
 Salt
 Cayenne } to season.
 Grated cheese (to sprinkle over).

Wash the rice in cold water, and put on to boil in fast-boiling salted water exactly as for curry. When it has boiled about 7 minutes (when the grains, that is, are still slightly 'crisp') strain it off. Melt the butter in a stewpan, add the rice, and fry gently for two or three minutes. Then pour in the tomato pulp and simmer very gently with the rice until this is swelled and soft. Season, pile rather high in an entrée dish, sprinkle over with grated cheese, and serve very hot.

GNOCCHI.

Cornflour, 2 oz.
 Milk, 1 pint.
 Butter, 1 oz.
 Grated cheese, 2 oz.
 Salt
 Cayenne } to season.

This excellent Italian dish is to be made as follows: Mix the cornflour in a little of the milk, put on the rest

of this to boil, and proceed exactly as for a cornflour mould, allowing the mixture to boil well for about 10 minutes, so that it may set firmly. When done, season and turn it out on a large wetted plate, where it should form a layer of about $\frac{1}{2}$ an inch in thickness.

When quite cold and stiff cut it into shapes, such as diamonds, squares, or circles, with a sharp knife or cutter, and arrange the pieces in some sort of neatly executed design (as, for instance, radiating like the petals of a flower, or in a double circle like cutlets, or piled up in little blocks). Lastly, melt the butter, brush over the cornflour with it, sprinkle rather thinly with cheese and a little cayenne, and brown for a few minutes in a quick oven.

Cold Savouries.

As with hot savouries, the simplest consist of croûtons spread with different sorts of pounded fish or meat, and these can be made more elaborate at pleasure by the use in various ways of aspic jelly, hard-boiled egg, olives, cream, mayonnaise, etc.

We will give one or two examples of the ways in which such materials may be employed :

1. Stuffed Olives, or Olives Farcies 'sur Croûtes,' or 'aux Anchois.'

To save trouble, the olive farcies sold in bottles, ready prepared, can be used for this savoury, but it is cheaper, and quite easy, to stuff them.

Take some Spanish olives and cut a thin slice off the bottom of each, so as to make it stand well. Then, with a penknife or small sharp filleting knife, peel, or, as

cookery-books call it, 'turn' them, beginning at the thick end, as if peeling an apple, but keeping the blade of the knife close in to the stone, so as to take off the whole of the flesh in a thick, short, spiral coil (see Fig. 20), which, when pressed together again, will resume its natural shape.

Into the vacant place left by the stone, put a little anchovy paste, or else a bit of anchovy previously washed and filleted, and, if liked (as in the bought ones), one or two capers.

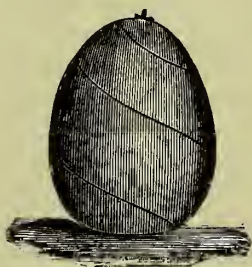


FIG. 20.

Spread the croûtons thinly with anchovy paste ; put a teaspoonful of very thick mayonnaise sauce or well-whipped cream on each, and set the olive upright in the midst, so that it stands like an egg in an eggcup.

Any other purée—ham, tongue, liver, etc.—can be used here instead of the anchovy, while the olive, instead of standing in cream or sauce, may have a circle of very finely chopped white of egg or as pic jelly arranged round it. To put aspic on neatly thus, a forcing-bag with a small pipe should be used, and neither the egg nor the aspic, for this purpose, can be chopped too finely.

Arrange very neatly in the dish with a little lettuce, cress, or watercress for a garnish.

2. Stuffed Eggs.

Instead of olives, the whites of hard-boiled eggs may be used to put the purée in.

For this the eggs should be boiled very hard—not less than 20 minutes—and, after being shelled, cut in two, the yolks removed, and a slice taken off the bottom of each half of the white, so as to make little cups that will stand. The yolks, then, together with the anchovy or whatever else is to be used for the filling, should be pounded up with a little butter or sauce, pressed through a sieve, seasoned, and put neatly into the whites so as just to fill them level with the edges, which should then be scraped quite clean. Spread the rest of the farce on fried croûtons, arrange a little mustard and cress or a sprig or two of watercress neatly on this, and put half an egg on each.

3. Anchovies and Cream.

This cannot properly be described as either a hot or a cold savoury, since it should combine the qualities of both, and we give it here because, though of exceptional merit, it has not, so far as we are at present aware, as yet found its way into any collection of printed recipes.

Cut some croûtons of stale bread to about 2 inches in diameter, and barely $\frac{1}{2}$ inch in thickness, and, with a sharp, pointed knife, scoop out in the middle of each a sort of shallow basin about the size of a halfpenny, and fry them to a golden brown. Wash, scale, and fillet in four pieces, two or three anchovies (see p. 219); roll

the fillets up each into a coil, like a watch-spring, put one in the hollow of each croûton, and make quite hot through in the oven.

Directly they come out, heap on the top of each, so as to nearly cover it, a good teaspoonful of Devonshire cream, or, in default of this, of stiffly whipped raw cream, and serve at once, before either the cream gets hot or the anchovy cool.

Very small and neatly-cut sandwiches are also useful for cold savouries, but they should never exceed about $1\frac{1}{2}$ inches across. They should be made by preference of brown bread, and be spread, not ever with solid meat of any kind, but with some smooth meat or fish paste or purée.

A small leaf of crisp young lettuce and a sprinkling of grated cheese inside each will often be an improvement; or, instead of meat, very thinly-sliced cucumber or tomato, with grated cheese sprinkled over, may be used. The sandwiches should be arranged on a napkin or dish paper, either in a circle slightly overlapping each other, or else built up into a little pile. Young lettuce leaves or watercress can be put in the middle or round them.

Oysters for a hors-d'œuvre need only to be so opened that they shall lie in their deep shells; but if for a hot savoury, a little salt, cayenne pepper, and lemon-juice, or else some 'devil' paste (see p. 311) just thinned with oyster liquor, should be put in each, and they can be cooked, either by standing for a few minutes in the oven in a baking-tin, or else over the fire on a gridiron.

Caviare is best cold. It can be made into sandwiches, or put, like anchovy or other pastes, into the whites of

hard-boiled eggs, or heaped on croûtons, or on rounds of brown bread cut as for croûtons and buttered.

For cold savouries of a more elaborate kind, any of the ragoûts or purées, enclosed in aspic or jellied mayonnaise sauce, as described in the foregoing chapter on Cold Entrées, will do well, provided only that the moulds used are very small ones.

The above specimens are enough to show the kind of ways in which materials suitable for dishes of this class may be combined. Any ingenious person, with a little practice, will find it easy to devise plenty of fresh ones, the main thing to remember being, that smallness and neatness, together with piquancy of flavouring, must always distinguish them.

CHAPTER XIX

BORDERS, CASES, AND SUNDRIES

WELL-COOKED food is often made untempting and discreditable-looking, by careless and untidy serving ; and great as the contrast is between good serving and bad, yet the details on which this contrast depends are some of them so trivial, that an experienced eye is often needed to detect exactly what it is that is amiss.

The way in which borders, cases, croûtons, and such-like accessories are made, is of itself enough to stamp the character of a cook's work ; and it is to these, therefore, amongst other things, that we will devote the present chapter.

BORDERS.

For the neat arrangement of most entrées and made dishes, some sort of foundation or border is generally required ; the most ordinary materials for *hot* borders being potato, rice, or meat mixtures somewhat similar to those used for quenelles and timbales (see pp. 252, 255) ; and for *cold* borders, either rice or aspic.

Potato Borders.

There are two ways of making these, the first of which will do well enough when merely required for surrounding any sort of mince or ragoût; while the second, which requires rather more time and care, is preferable where cutlets, etc., are to be laid on the top of it.

I.

For this, make the potato into a firm but not stiff purée with a little butter and boiling milk, as directed at p. 228. Turn it out in a heap in the middle of the dish, and with a spoon fashion a 'well' in the centre, pushing the sides in doing so evenly outwards, towards the edges of the dish. Every part of the border thus formed should be as nearly as possible of the same height and width, the surface, however, being left in its natural state, or just touched over with the prongs of a fork.

If the dish containing it is one that will stand the oven, it may be brushed with egg and lightly browned.

II.

To make a smooth, flat-topped border or foundation, on which cutlets, etc., can be arranged, put the potato through a wire sieve, and to about a lb. of it (six moderate-sized potatoes), add some salt, $\frac{1}{2}$ oz. to 1 oz. butter, the yolk of a raw egg, and a tablespoonful of boiling milk (or 2 tablespoonfuls or so of milk and no egg).

Work it together well, but lightly, with a wooden spoon until it ceases to cling to the finger when touched;

then flour a pasteboard, and with the hands roll it into a straight, even rod, about 2 inches in diameter, and about half as long again as the greatest width of the border to be made from it.

Cut the roll exactly in half lengthwise, as at Fig. 21, and lay the two halves opposite each other on a floured baking-sheet; trim off the ends obliquely, as shown by dotted lines at B; and then bend, as at C, into an oval or circle, smoothing away the marks of the joins with a knife dipped in hot water.

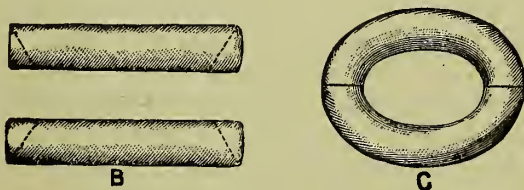


FIG. 21.

Flatten the top and straighten the sides, with the hot wet knife-blade, in the same way, and, if liked, flute or mark the outside by pressing the handle or blade of the knife against it.

Then brush with egg, and brown slightly in the oven. Disengage from the tin by passing a knife beneath it, and slide gently off on the entrée-dish.

A flat, straight bed or foundation for going down the middle of a dish is made just in the same way, only without bending round.

For a deep border, divide the potato into two equal parts, make each into a roll, and join without dividing.

A practised hand will twist a long roll into a border

with a single join, but this is a more troublesome way for a beginner.

Rice Borders.

These may be either shaped in moulds, or made of loose rice plainly boiled as for curry and arranged round the dish.

To Boil Rice as for Curry.—Wash it well first by putting it in a strainer and pouring plenty of cold water through it. This gets off the loose grains of starch, which would else make it sticky.

Have a large saucepan ready, full of *fast-boiling* and slightly-salted water. Put the washed rice in this, and keep it boiling as fast as possible with the lid of the pan off, for 10 minutes, or until *almost*, but not quite, tender.*

Then strain off at once through a colander, letting it drain well; and after rubbing the inside of the saucepan with butter, return the rice to it, and let it remain standing on a moderately hot part of the stove, with the lid of the pan *half on and half off*, to finish cooking in its own steam. The pan should be shaken occasionally, and the rice stirred a little with a fork (not a spoon), to prevent it from sticking.

Another way is to let the rice boil for about 12 minutes, or until tender, but not in the least sticky; then, after draining, to pour a little more hot water through it, and to leave it to dry in the colander for about 2 hours, in a warm, but not very hot, place. The screen or plate-warmer standing in front of the fire, or an oven not otherwise in use, and with the door left open, will do.

* Rice should always be *tried* occasionally while boiling, by rubbing a grain between the fingers, as some samples cook much more quickly than others.

The disadvantage of this way over the former one is, that here the exact point to which the rice must be boiled has to be much more accurately determined.*

Patna rice is the kind usually recommended for plain boiling, and when rice is ill boiled its faults are often ascribed to the wrong sort having been used.

As a matter of fact, however, though colour and length of grain have much to do with the look of the rice when boiled, the essential qualities of *lightness* and *dryness* depend wholly on the boiling, and can be as well secured with one sort as with another; the causes of failure, in all cases, being the same, viz. :

1. Neglect of previous washing.
2. Boiling either not fast enough or too long.
3. Drying insufficiently or at too great a heat.

Moulded Rice Borders.

For *hot* borders of this kind, boil the rice as above till just tender, and drain, but do not dry it. Instead of this, press it tightly into a very well-greased border-mould (a plain one with a flat top is the best), cover with a buttered paper, and stand for $\frac{1}{2}$ an hour or so in a pan containing enough boiling water to come half-way up its sides; then turn out.

A border like this can be, of course, *used* cold, but should in any case be *turned out* while hot.

* The following is an Indian recipe, which, if carefully done, answers well: Wash the rice and let it soak 20 minutes in cold water. Then cook in fast boiling water for 12 minutes, or till just *tender*. Strain through a coarse strainer, pour a gill of cold water through it, stand over the pan in a warm place for a few minutes, then pile lightly in or round the dish with a spoon. Rice thus cooked needs little drying, and can be used almost at once.

To prepare rice specially for *cold* borders, it is differently cooked altogether.

The proportions here are about 4 oz. rice to 1 pint of liquid, whether milk or water.

Butter a saucepan* (if milk is to be used), and put on the liquid in this to get hot ; and when quite hot, but not boiling, add the rice (washed in cold water as before).

Let it just come to a boil now, and then draw it aside to simmer very gently from $\frac{1}{2}$ to $\frac{3}{4}$ of an hour, or until it has absorbed all the liquid it can, and is plump and tender, but not pappy.

While cooking, keep the cover of the pan on, and stir now and then with a fork to keep it from sticking or burning ; though, like other things of the kind, it will require less attention in this way if a buttered paper is laid over it to keep the steam in.

When done, add a small spoonful of cold water or milk, as this helps to separate the grains ; pour at once into a border mould—well wetted in cold water as for jelly—and let it stand till quite cold before turning out.

Rice thus prepared is greatly improved by standing on ice or in a refrigerator.

Moulds of any sort, not borders only, can be made in this way. To give a smoother surface when turned out, a very little gelatine (about $\frac{1}{8}$ oz. to the above quantities will be enough) can be dissolved in it before moulding.

Rice, sago, or tapioca, cooked as above, may also, when quite firm and cold, be beaten up either with Devonshire cream, or with custard, or with raw cream

* This is of great use in preventing the milk from sticking to the pan and burning.

very stiffly whipped.* The rocky-looking mass thus produced makes an excellent accompaniment for cold compotes of fruit, etc., and can be arranged as a border for these in the same way as loose rice.

Borders of aspic, and of meat farce, differ only in the moulds used from other things of the same kind, and have been already spoken of sufficiently in their proper places. (See Chap. XVII.)

CASES.

Besides the various pastry cases already described (see Chap. XIV.) for holding minces, ragoûts, or other semi-fluid mixtures, bread, potato, and batter can be used in the same way.

Bread Cases, or Croûtades.

To make these, cut a large slice of stale, even-textured bread, about 2 or $2\frac{1}{2}$ inches in thickness. Stamp it out into rounds with a 2 or $2\frac{1}{2}$ inch pastry cutter, and again in the middle of these with a smaller cutter, to within about $\frac{1}{2}$ an inch of the bottom.

Turn the cutter round gently two or three times, and when drawn out the middle piece of bread will come with it.

Fry the little cups thus formed to an even golden brown colour in hot fat, and before using, turn them upside down on paper on a rack, and put them in the bottom of the oven, or in some other hot place, to drain thoroughly.

* From $\frac{1}{4}$ to $\frac{1}{2}$ lb. of the cream to the lb. of cooked rice, etc., is a fair proportion to use for this purpose, but equal weights of each can be taken, if a richer mixture is desired.

Potato Cases.

For these, make a long straight roll of potato, just as for a border. Cut it into 2 or $2\frac{1}{2}$ inch lengths, and coat all over with egg and breadcrumbs ready for frying.

Before frying, however, take a smaller cutter (so as to leave a border all round it), and make a cut in one end of each piece about $\frac{1}{2}$ an inch deep.

Then fry, and when done, remove the little lids thus separated, and take out enough potato from the inside with the handle of a teaspoon to make room for the filling, which should be then neatly put in with a teaspoon, or a bag and pipe.

Similar cases can be made by using rolls of *butter* instead of potato as a foundation for an egg and breadcrumb coating, repeating this coating twice, and with great care, so as to cover them completely; and then, after frying, lifting the lids as before, and pouring out the melted butter. Cases like this should be very small, as otherwise they are extremely liable to burst. Their thinness and delicacy is their only recommendation, since they are both troublesome to make, and, unless when large quantities of melted butter are wanted for other things, cannot be called economical.

The making of *batter cases*, either in or upon metal moulds, has been described in Chap. VII.

SUNDRIES.

Croûtons.

Where savouries and other little dishes needing these are in daily use, it will often save trouble and waste to

make a good many at a time, and keep them in dry tins, between sheets of paper, like biscuits.

For these, as for croûtades, stale bread, never less than two or three days old, should be employed. Though light, it should be free from any large holes, and if got specially for the purpose, the best kind of loaves are either the brick-shaped, or long cylindrical ones, baked in closed tins. The larger the loaf cut from, the less waste there will be.

Slices of bread for croûtons should be cut from $\frac{1}{3}$ to $\frac{1}{2}$ an inch in thickness, according to size and the purpose for which they are wanted.

They should never be put in till the fat smokes freely, and should always be very well drained before using.

To make little croûtons for soup, cut the bread into neat dice, not over $\frac{1}{3}$ of an inch square, fry in a basket, and drain well. These, too, are among the things which, if often wanted, may with advantage be made in quantity.

Breadcrumbs for Frying.

Here, too, stale bread is essential, and the crumbs should be always rubbed through a wire sieve to make them an even size. Should some be left over, they will, if quite dry, keep a day or so without getting sour, and therefore if any drops of egg have fallen into them, these must be got out by re-sifting.

They should on no account be used, however, if in the slightest degree sour or musty.

Browned Breadcrumbs.

These also are things which it saves much trouble to keep in stock, whether for sending in with poultry

or game, or sprinkling over gratins, scallops, soufflés, etc.

The best way of making them is with crumbs prepared as for frying (any remains of which can be thus used up), and then stirring these over the fire in a frying-pan, with a very small quantity of butter, till evenly browned. They can be then stored in paper-lined tins or closed glass jars.

Brown crumbs can also be made by merely putting scraps of bread or crust into a cool oven, and when quite dry and slightly brown, crushing and sifting them.

These can be used for sprinkling over things, but never look quite so nice as the fried ones.

Caramel.

Whether for giving an extra touch of colour to soups or gravies, or for lining tins for some sorts of puddings, this is a thing which all cooks should know how to make.

Caramel for Colouring.

Put some white sugar in an iron saucepan, with just enough water to moisten, but not to dissolve it. Keep it on the fire or the hottest part of the stove, stirring continually until, after liquefying, it assumes a dark-brown colour, like very dark treacle.

It must not become black, however, or it will taste bitter, and the process of colouring should be watched by examining the spoon every few seconds after it begins to darken.

When done, it should be neither sweet nor bitter. Then pour on, for each $\frac{1}{2}$ lb. of sugar used, about $\frac{3}{4}$ pint,

more or less, of water, and let this continue boiling till all the caramel is dissolved and the mixture is about as thick as thin cream.

It can then be put in bottles for use.

Milk coloured thus with caramel, and then used for any of the 'custard mixture' puddings as described in Chap. VII., p. 99, for Viennoise pudding, will give them a rich brown tinge all through.

Tins caramelled, instead of greased, can be used for steaming soufflés, custards, rice, or other puddings. For this purpose, put a sufficient quantity of white sugar in the tin to be caramelled, with about 1 table-spoonful of water or lemon-juice to each ounce.

Set it on the hottest part of the stove, and let it brown to about the tint of very dark sherry, stirring often, so that it may colour all through evenly.

Then take the tin up carefully, holding it in a cloth wrung out of hot water, and turn it quickly sideways round and round, so as to coat it evenly all over with the caramel. In a few minutes this will have set quite hard like toffee, when the tin will be ready for filling.

About 2 oz. of sugar will be enough for coating the inside of a pint mould. For little dariole moulds, two or three lumps may be put in each, with a teaspoonful of water or lemon-juice.

If, instead of melting and colouring as it should do, the sugar seems inclined to dry up and crystallize, this shows the heat is not enough, being sufficient only to boil and evaporate the water, not to fuse the sugar. Add more water, therefore, and put in a hotter place

Coloured Butters and Sugars.

These are merely made by rubbing butter or castor-sugar in a mortar with a drop or two of colouring matter, such as cochineal or carmine, till evenly mixed and of the shade required.

The green, or 'Montpellier,' butter sometimes used in savouries, is made by pounding up parsley or chervil (cooked previously for two or three minutes in boiling water) with butter, hard-boiled yolk of egg, and anchovy, and then rubbing through a sieve. The addition of a spinach-leaf will give a deeper colour.

Three or four sprigs of parsley, etc., with one yolk of egg and one or two filleted anchovies, can be thus mixed with about 4 oz. of butter.

Brandy Butter is made, like Vienna icing (p. 175), by incorporating butter and icing-sugar with a sufficiency of brandy to flavour them.

The weight of sugar used for this, however, should be only *half* that of the butter.

To prepare Almonds and Pistachio Nuts for use,* pour boiling water on them to make their skins slip off, and either *split* or slice them as finely as required, *lengthwise*, not across.

To brown Almonds thus prepared, for sprinkling over cakes, etc., put them in a baking-tin or frying-pan without any butter or other fat, and keep them turned over and over continually in the oven or on the stove, until evenly coloured.

* Pistachio nuts sometimes want a minute or two of actual boiling.

Stuffings of Various Kinds.

Veal Stuffing, as it is commonly called, though used for other purposes as well, is a mere mixture of bread-crumbs, suet or other fat, with herbs and seasoning, and some egg or milk to moisten it, the following being about the average proportions :

Breadcrumbs, 4 oz.

Suet or very hard dripping (finely chopped), or else butter rubbed in, $1\frac{1}{2}$ to 2 oz.

Chopped parsley, 1 tablespoonful.

Finely chopped or powdered thyme, 1 teaspoonful.

Salt, $\frac{1}{2}$ teaspoonful.

Pepper, $\frac{1}{4}$ teaspoonful.

Milk or egg enough to give a moist crumbly consistence.

For Chestnut Stuffing, such as is used for turkeys, boil or bake the chestnuts for a $\frac{1}{4}$ of an hour in the ordinary way, first cutting the tops off.

Then shell, peel, and stew them till thoroughly tender (from 30 to 40 minutes) in a small quantity of stock ; then drain, and rub through a wire sieve.

Onion Stuffing, for Ducks and Geese, is made of onions, sage, and breadcrumbs. Put on the onions in cold water, let this boil, and strain it off. Add more water, and boil till tender ; press as dry as possible in a cloth or strainer, mince finely, and mix with half its weight in fine breadcrumbs. Add pepper and salt, and, for each pound of onions used, about a dozen sage-leaves which have been boiled for a few minutes, wrung dry in a cloth, and very finely chopped.

Paste for 'devilling.'

This is very useful for making small highly-flavoured dishes from the legs of game, poultry, etc., roes of fish,

and other things; but many cooks fail here because they cannot be persuaded either to make the mixture hot enough, or to use it in sufficient quantities. The following are about the right proportions:

Made mustard (either common mustard, or French and English mustards, mixed), 1 teaspoonful.

Salt, about $\frac{1}{4}$ teaspoonful.

Pepper, 1 saltspoonful.

Cayenne, $\frac{1}{2}$ saltspoonful.

Sufficient oil (or butter) and vinegar to mix to a soft paste.

To devil legs of poultry, etc., make some gashes lengthwise with a sharp knife, fill these with the mixture, and grill on a gridiron, or broil in a very small quantity of butter.

For things which cannot be gashed, such as fishes' roes, for instance, brush them well over with the mixture before cooking.

Glaze.

This can be either made, or bought in skins in a solid state.

To use the solid glaze, cut it up small, put a little water with it, and put it in a jar that will stand inside a pan of hot water till melted. Then put it on with a brush.

Bought glaze of this sort, even the best, is never quite free from a certain gluey taste, so that to make it, if time can be spared, is better.

For this take some raw shin of beef, or partly this and partly knuckle of veal, cut up as for stock, and simmer in water (1 pint to a lb.) for 12 hours or more. Strain off the strong gravy thus made, and evaporate to

the thickness of cream. Put in a little pepper and salt. Keep in a dry place, in a pot in which it can be heated for use when required ; a little pot like a carpenter's glue-pot is the best kind to use.

To Clarify or 'Render' Fat for Frying.

Cut up the fat, raw or cooked, in small pieces the size of a hazel-nut, and put it on the stove in a saucepan with enough water to cover it. As soon as all the water has boiled out of it, the fat, which until then has been milky-looking, will become clear, and all bubbling will cease. Let it continue getting hot as for frying, until the little skinny bits in it shrivel quite up and get brown, but not burnt.

Then, after letting it cool for a minute or two, pour it off through a strainer into a pan or basin, pressing down the little skinny bits with a spoon to get out all the fat.

If there is any doubt of suet keeping, it should be cut up and 'rendered' in this way. Even if slightly tainted already, its freshness will be thus quite restored.

On the Use of the Forcing-bag and Pipe.

This has its abuse as well as its use, being often made the instrument of elaborate decoration where simplicity would have a better effect. But for filling moulds and cases, laying down narrow borders and arranging soft materials in small, shapely portions, a forcing-bag properly employed saves time and trouble, and produces better results than can be got without it.

To use forciers neatly and quickly, without either making a mess or wasting material, the following directions must be attended to :

Put the stuff to be forced well down into the bottom of the bag without daubing the sides, and never fill the bag more than one-third full.

Twist the upper part of the bag tightly from left to right like a rope, close above the filling, but without catching any of this in, as if this is done it works upwards.

Then keep the twist tightly screwed with the right hand, while the full part of the bag rests on the palm of the left, the nozzle being steadied by the thumb and first finger of this, and the rest of the hand used to supplement the pressure of the twist in forcing out the contents.

For forcing out straight *rods*, such as *éclairs*, hold the bag obliquely (see Fig 9, p. 116). For filling moulds, or making little heaps or borders, hold it upright and with the nozzle very low down—for borders moving the bag steadily along (Fig. 10, p. 117).

In using 'rose,' or other fancy forciers, for making rosette-shaped heaps, or for ribbed or fluted borders, always see that the purée or other material is perfectly smooth and free from even the smallest lumps, as else it will not come out in proper shape.

Disengage the nozzle when required by giving it a short sharp twist, with, at the same time, a kind of 'peck' downwards. If only drawn upwards, the material will follow it in long points.

Forciers of different patterns and sizes can be bought in sets or singly.

When in sets, there is generally a ring provided for fitting into the neck of the forcing-bag, into which all the forciers will screw.

Bags of waterproof cloth for forcing are sold, which are very easy to clean ; but good ones can also be made of stout ticking, by merely folding this the straight way, as shown at Fig. 22, and cutting it out double like a little sleeve, making the 'wrist' part of a proper size to fit tightly outside the ring, or the upper end of the forcer.

There is a good deal of pressure on a bag of this kind, so the stuff must be strong, and the sewing, especially at

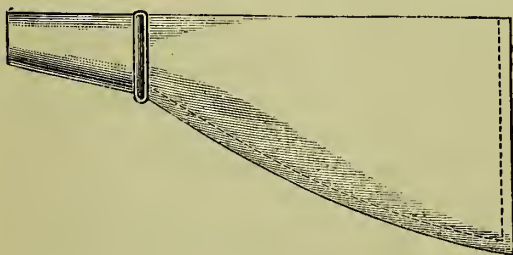


FIG. 22.

the lower end, very firm. The inside edges of the seam must also be felled, or herring-boned down, so that no remains of the contents may lodge under them.

Different-sized bags should be kept for different purposes, from 8 to 10 inches deep, and 10 to 14 inches wide at the upper end, being about the average limits.

Waterproof bags will need washing with cold water only. Ticking ones must be put to soak in this directly after using, and then well rinsed and scalded, and dried as quickly as possible.

Use of the 'Tammy' Cloth for Purées and Sauces.

For this two people are required. Let these, armed with large wooden spoons, of equal size and length, stand opposite each other, each holding a gathered-up end of the cloth firmly in the left hand, so as to support it like a hammock.

Into this the purée or sauce must be poured, a basin being placed below.

The two spoons must be now held obliquely, their backs upwards and their points touching and resting in the middle of the cloth. To make the purée go through they are then worked briskly to and fro, accurate time being kept in doing this, so that their points shall be never apart.

When two pairs of hands are available, this is much quicker than rubbing through a seive, besides producing a better texture.

Thin sauces can be wrung, instead of rubbed, through the tammy. For this they must be put well into the middle of it, the edges doubled over, and the two ends then very tightly twisted in opposite directions.

The material known as 'tammy' is a special kind of fine, but very strong, woollen muslin. About $1\frac{1}{2}$ yards is enough for one cloth.

Tammies need the same care in keeping perfectly clean and sweet as foreing-bags do. Like these, they should always be put to soak directly after using, and then well rinsed out, scalded, and quickly dried.

CHAPTER XX

PREPARATION OF POULTRY, ETC., FOR COOKING--- TRUSSING, BONING, FILLETING, AND LARDING

BIRDS, etc., which have been bought at shops are, if so ordered, sent ready for cooking ; but in the country everything of this sort may often depend on the cook.

Where poultry is kept, the birds should always, if possible, be plucked while still warm, as the feathers thus come off with much less trouble.

Birds bought in the market have always some of the wing feathers left on, and are very often otherwise insufficiently plucked. The removal of the stiff feathers from the ends of the wings is made more easy by dipping these for a moment or two in boiling water.

The feet, too, if, as with young birds, left on for roasting, require scalding, after which the scales and thin outer skin which covers them should be peeled off by rubbing with a coarse cloth, and the last joints of the toes removed.

All young feathers and stumps of feathers must then be got rid of, and the hairs which cover the body singed off, either by holding over a gas-jet or a twist of lighted paper.

With old fowls, turkeys, and geese, the scaly part of the legs is taken off, and the sinews should then be removed at the same time. To do this, cut through the skin between the two knuckle-bones of the hock-joint (Fig. 23, H), but without dividing the white strings or sinews beneath it. Then, either draw these out separately by taking them up one by one on a skewer, and twisting this; or else let two people lay hold of the leg, one above and one beneath the cut, when the lower part can be pulled off with the sinews of the upper part hanging to it.

A common way of getting the necessary hold, and a certain amount of leverage combined, is to jam the lower part of the leg in the crack of a door, at the same time grasping and pulling the 'drumstiek.'

DRAWING AND TRUSSING.

Cut off the head, leaving about 4 inches of the neck on, slit the skin of this down the back, and loosen it completely all round, so as to leave the flesh of the neck with the gullet (a soft tube) and the windpipe (a tube of stiff rings) exposed.

Separate the gullet and follow it with the finger, passing this all round it where it enters the body, so as to loosen the crop, which can then be pulled out whole with its contents, merely by laying hold of the gullet with a cloth to prevent it from slipping. Then cut the neck off quite close to the body, leaving the flap of skin (Fig. 24, N) on, as it will be wanted.

With the point of a sharp knife or a pair of scissors, make a short crossway slit (S, Fig. 23), just beneath the

tail of the bird, taking care in doing so, however, not to wound the intestines. Into this slit put one finger as far as it will go, and pass it round close to the breastbone and backbone, so as to break through the attachments to these which hold the internal organs in place. Enlarge the hole then, if necessary, enough to admit two fingers, and between these lay hold of the gizzard, the large hard mass which will usually be found lying just beneath the point of the breastbone, as at G. Draw this out the first thing; and then, by pulling gently but

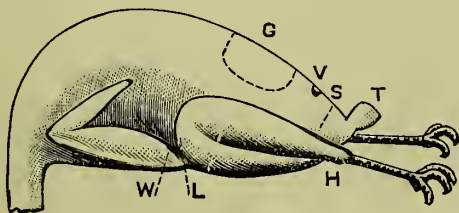


FIG. 23.

T. Tail. S. Slit for drawing. V. Vent. G. Gizzard. W. Lower point of wing. L. Upper point of leg. H. Hock-joint.

firmly, all the rest (intestines, liver, and generally heart too) will follow together, after which the body should be wiped out with a clean damp dishcloth.

The two special things to be avoided in cleaning a bird or animal are: wounding the intestines, and breaking the gall-bladder—the little bladder full of green liquid, that is—which will be found attached to the liver, and which, if broken while inside the creature, will give to the whole an intensely bitter taste.

To truss a bird for roasting is a simple matter.

Lay it breast downwards on the board, and turn over

the flap of skin (N), left when the neck was removed, so as to come about half-way down the back, closing the top opening. Then twist the end joint of each wing inwards and backwards, as shown by the dotted lines at G (Fig. 24), so that when the wing is folded close to the body, it will rest across the first joint as at D.

Now turn the bird breast upwards, press the legs closely to the sides, slightly raising the breast in doing

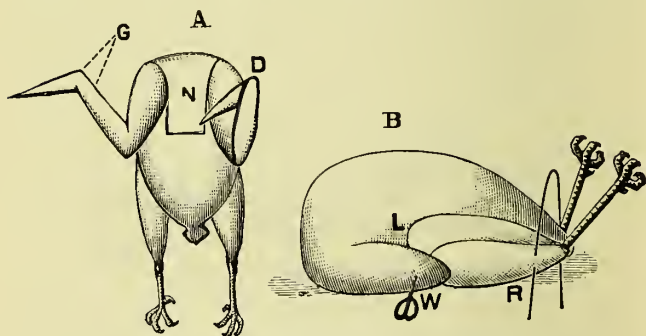


FIG. 24.

A. Chicken showing one wing twisted for trussing.

B. Chicken trussed for roasting, showing string for fixing legs in place.

so, and pushing the upper joints to a little above the level of the lower joints of the wings.

Thread a trussing-needle with twine, and pass it successively, (1) between the joint-bones at the *lower* point of the right wing, (2) between those at the *upper* point of the right leg, (3) through the body, keeping as near the backbone as possible, and (4 and 5) through the joints of the left leg and wing. Then, turning the bird on its breast again, take a stitch through the flap of neck

skin (N), to keep this in place on the back ; and lastly draw the string pretty tight, and fasten it in a bow, a little to one side of the last stitch. To arrange the lower part of the bird, bend the tail (T, Fig. 23) forwards, and tuck it into the interior of the body, draw the skin of the abdomen downwards, so as to close the opening through which the bird was drawn, and fold it over a little on the back.

Draw the lower joints of the legs towards one another, pressing them in closely to the sides, as shown in Fig. 24 at B. With the threaded trussing-needle, take a stitch upwards through the fleshy part of the thigh (as at R), and again, after passing the loop over both the hock-joints, downwards, in the same way on the other side ; secure the fold of skin to the back with a third stitch, twist the string once round, and tie in a bow as before.

There are slight differences in the way in which the legs of birds trussed for roasting are kept in place, but this, whether for fowls or game birds, is about the neatest.

In trussing for boiling, the wings are folded back in the ordinary way, but the legs, instead of being secured to the sides as described, are pushed upwards into the interior of the body, the skin being drawn down over them like a stocking.

To do this properly requires a little practice.

To begin with, cut off the lower parts of the legs, withdrawing the sinews in the way already directed. Then, at a distance of about $\frac{1}{2}$ an inch above the hock, or lower joint of the drumstick, divide the skin of the leg quite through all round, using a sharp knife or pointed seissors.

Now insert the finger between the flesh and the skin at the opening made for drawing, and pass it all over the flesh of the leg and thigh so as to detach the skin from this in every part. Pull the skin of the leg then down over the knuckle-bone, and at the same time push this upwards, until the top joints of the legs are about on the proper level with the points of the wings for trussing, the whole of the skin being then drawn smoothly down.

Truss in place with the wings as before, and then push the ends of the drumsticks, till they rest just within the curved edges of the pelvis, the wide bone, that is, at the lower part of the back, and which will thus help to keep them in place. Tuck the tail in, arrange the skin to cover the opening, and secure as before, passing the needle, however, over the heads of the knuckle-bones, within, not outside, the body.

Whether for boiling or braising, a fowl or turkey should be rubbed on the breast with a little lemon-juice to keep it white, and then tied up like a parcel in a sheet of buttered paper.

In trussing ducks, geese, and wildfowl, the ends of the wings, instead of being folded back, are merely cut off, the lower end of the second joint being, as before, secured with the legs to the side.

The feet of a goose or of an old duck are cut off, but those of ducklings and wild-duck are left on.

In ducklings they are crossed behind the bird just above the tail, and in wild-duck merely doubled backwards so as to rest on the upper part of the leg, in either case being first twisted out of joint at the hocks. No string is needed to keep them in place, while to close

the abdomen the tail of the bird, instead of being turned inside, is passed through the vent opening.

The insides of snipe and woodcock, as is well known, are not removed.

The head is skinned and left on, and the long beak, passed from side to side through the joints of the legs and wings, is used instead of a skewer or needle in trussing.

Where the liver and gizzard are roasted with a fowl or turkey, a slit should be made in the skinny part between the first and second wing joints, through which they may be passed before trussing.

To prepare the liver for use, remove the gall-bladder carefully, with any of the surrounding parts that look at all tinged with green, as these would be very bitter.

Cut the gizzard rather more than half-way round on the thin edge, and just deep enough to show the inner lining, which, with its contents, can then be taken clean out like a bag.

Rabbits and Hares.

When these are sent ready-prepared from a shop, there is one special point which a cook should always notice: viz., whether the abdomen has been opened quite down to the tail, so that the whole of the backbone is visible, since, if this has not been done, the lower part of the intestine will usually have been left in.

To remove it, make two cuts, one just inside each thigh, either with a chopper, or by hitting the back of a knife with a rolling-pin; two small bones will thus be broken, and whatever lies beneath them can then be lifted out.

Rabbits, especially netted ones, need long soaking in salt and water to get rid of the blood, and must be then well washed and dried; but this is not the case with hares, of which the inside wants wiping only.

In either case, if stuffed, the stuffing must be put in and the body sewn up before trussing.

To truss, cut off the last joints of the legs, of which the fur is commonly left on, and gash the flesh across in the angles made by the upper joints with the body (see A and B, Fig. 25). The hind-legs can now be drawn forwards and the front ones backwards, so as to

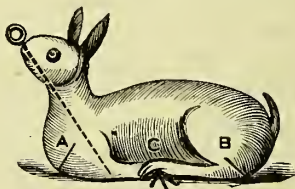


FIG. 25

RABBIT OR HARE TRUSSED FOR ROASTING.

cross each other a little above the lower joints (as at C), drawing the back of the animal into a very slight arch.

Fasten the limbs in this position with a trussing-needle and string, keeping the hind-legs outside, passing the needle through the body as low down as possible, and fastening off beneath.

To support the head, pass a skewer obliquely down the mouth and neck into the body, fixing it thus as far as possible in a natural position.

The eyes, of course, must have been removed.

In trussing a rabbit for boiling, the head is not fixed upright, but turned round and skewered against its side.

BONING.

To a cook who can bone well, very many things are possible, while the profit of the raw bones to the stock-pot and soup-tureen is also great.

There are two ways in which the boning of birds is commonly done, one for *rolling round* stuffing, as for a galantine, the other for restoring with stuffing to a natural shape.

1. To Bone a Fowl or Turkey for a Galantine.

Cut off the neck, leaving the flap of skin as already described. Then make a cut all down the middle of the back to the root of the tail, and with a boning-knife turn the edges of this back, and separate the flesh from the bone on either side till the upper joints of the legs where they first leave the body are reached. Cut these, flesh and all, right through, and continue working off the flesh from the front ribs, breastbone and abdomen, taking special care neither to pierce through the latter to the intestines, nor to break the skin on the keel of the breastbone, where it sticks rather tightly.

When this has been done, finish by cutting through the tail-bone and the end of the intestine, and spread out flat with the skin side downwards.

Cut off the scaly part of the legs just above the joints, then push the rest inwards, detaching the skin in doing so, and work the flesh off downwards from each bone, cutting it if needed just round the joints.

Pull in the loose end of the skin, and arrange the flesh of the legs inside, putting it first (in the case of a very old bird) once or twice through a sausage-machine.

Directions for the stuffing and rolling of a galantine are given at p. 268.

2. To Bone a Bird for Stuffing in its Natural Shape.

For a large bird, such as a fowl or turkey, remove the legs at the hocks, at the same time withdrawing the sinews; but for small birds (pigeons, quails, etc.) the legs are left on. Cut the neck off close to the body, leaving a flap of skin to turn over, exactly as for ordinary trussing.

Then pull back the skin a little from the neck opening, and with the point of the boning-knife begin working round and round, separating the flesh from whatever bones present themselves, and turning it backwards—inside out, that is to say—as you go along.

On reaching the shoulder-joints, first twist them out of joint, and then cut them through, together with the flesh, at the root of the wing. Continue working round and round, keeping the point of the knife always close to the bone, and turning the loosened part over, till, at last, when the tail is reached, the skin and flesh together have been completely reversed.

On reaching the upper leg-joints, twist out of joint and cut through, as at the shoulders, and then go on down to the tail, the root of which, with the intestine, must be severed as before.

For a fowl or turkey, now bone the legs as for a galantine, drawing the end of the skin similarly inside; but for a bird whose feet are left on, the first bone only, together with the *knuckle-joint* of the second, must be taken out, the skin of the entire leg down to the hock-

joint being, however, detached from the flesh, and the flesh in its turn detached from the remaining bone, the function of which, as will be seen, is to serve as a sort of peg or pin for fixing the feet in place.

Reverse the body now, put the meat from the legs back in its place, and fill through the top opening with sufficient farce of any kind, to rather more than restore its natural plumpness.

Fold over and stitch down the neck flap, twist the wings as for ordinary trussing, and, for birds of which the feet are left on, fix these upright by first drawing



FIG. 26.

BONED AND STUFFED BIRD TIED IN PAPER BAND FOR ROASTING.

them outwards from the body, and then sticking the bone left in for the purpose, as far as it will go into the farce.

Birds thus boned must be kept in shape while cooking with bands of buttered paper fixed round them cradle-wise, as shown in Fig. 26.

FILLETING.

This may mean one of two things, viz., the removal of the flesh of a bird or animal either in solid pieces from the bone, or else in thin strips or slices; and the term 'fillet' has a double meaning to correspond,

Full directions for filleting *fish* have been already given.

For a game-pie, the fillets of a bird, hare, or rabbit, would be merely the flesh taken off in thin slices ; for a 'suprême' of chicken, they would consist of the whole breast of the fowl removed in two solid pieces from either side, and then cut lengthwise into thin, cutlet-shaped slices.

To 'fillet' a fowl thus, the best way is to slit the skin along the middle of the breastbone and up to the neck, turning it back then as though skinning the bird ; pass the blade of the knife along the keel of the breastbone and close to the merrythought on either side, and then raise the flesh all along from the breast, ribs, and base of the wing, keeping the point of the knife close to the bone, and taking the meat off from each side in a solid oval piece, thicker at the upper than at the lower end. Lay each piece flat on a board with the skinned side uppermost, and then with a sharp knife divide it downwards and lengthwise (*i.e.*, from throat to lower end of breast) into slices of as nearly as possible even size and thickness, the two fillets of one large fowl furnishing about a dozen.

Bat each slice out a little on a wet board like a cutlet, and then trim them to cutlet shapes by slightly rounding the thick ends and slightly pointing the thin ones.

For the cooking and arrangement of these for a suprême, see p. 264.

LARDING.

To lard neatly, two things are wanted, viz., a larding-needle of suitable size, and firm, fat bacon for larding.

A *larding-needle* is a tube of thin metal tapering to a sharp point at one end, and slit at the other into four divisions.

The *lardoons*, or strips of bacon for larding, are placed one at a time within the slit end, and are held in place there, while being drawn into the substance larded, by the pressure of this upon the sides of the needle. Fig. 27 shows the needle thus *threaded* with the lardoon, and ready to draw it into its place in the meat.

Bacon can be bought expressly for larding, but any fat bacon, if firm and solid, will do.

From $1\frac{1}{2}$ to 2 inches is quite long enough for the lardoons, and the best way of making them is to cut out



FIG. 27.

LARDING NEEDLE, THREADED WITH LARDOON OF BACON.

a little square-sided block of bacon of the size required, to divide this into slices of even thickness, and these again into rods or strips which will fit the large end of the needle.

This last point must always be well attended to, as if the lardoons are too large they will be pressed out of the needle in being drawn through the meat; while if too small, the needle will be equally unable to keep a grip on them.

The stitch into the meat should not be too deep, but sufficiently so to make the ends of the lardoons stick up obliquely.

For *grenadins* or cutlets, the stitches should be taken

in regular rows, and just far enough apart from each other to allow the ends of the lardoons in each row to alternate with those of the succeeding one. Fig. 28 shows a cutlet thus larded.

The breast of a bird or the back of a hare or rabbit can be larded similarly, the stitches, however, being

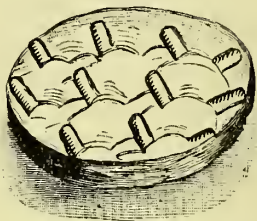


FIG. 28.

LARDED 'GRENADIN' OR CUTLET, SHOWING ALTERNATE STITCHES.

taken upwards on either side of the breastbone or spine.

A fillet of beef or a 'fricandeau' of beef or veal can either be larded all over the top, or only round the upper edge.

When the larding is finished, the ends of the lardoons should be trimmed to equal lengths with scissors, if required.

CHAPTER XXI

ON FLAVOURING

IF it is annoying to have otherwise well-cooked things spoilt in point of look by bad serving, it is no less so to have them spoilt in point of taste by insufficient or improper flavouring.

Good flavouring, indeed, is of the essence of good cookery ; but, as anyone who has had any practical experience of the average cook knows too well, it is at the same time one of the hardest of all things to secure ; the palate, when not naturally susceptible, being, in fact, much less easily trained to new duties than the hands are.

Taste, indeed, is one of the faculties which, to use a current phrase, the difference of 'environment' has apparently influenced to a marked degree. No one, thus, who has had an opportunity of studying the taste, in matters of food, of the lower and lower middle classes, can have failed to notice how dormant a sense it is, except under the action of strong stimulants ; in what large proportions sugar, vinegar, pickles, spices, etc., on the one hand, are consumed, and on the other how entirely the shades and *nuances* of flavour, which it

is the province of good cookery to elicit, will pass unheeded.

So far as taste is a natural gift, cooks may be said to be born, not made; but ordinary shortcomings in this respect can be to some extent at least mitigated, if a code of rules is laid down, easy to understand and remember, as to the kind and quantity of the flavourings suitable for various purposes.

First, then, with regard to things of which the excessive use has to be most guarded against.

Stinging condiments, such as curry, mustard, cayenne and ordinary pepper (except when the top of the pot happens to come off) are not often exceeded in, personal inclination not commonly pointing that way, but a very strict embargo should always be laid on lemon-peel, herbs, nutmeg, mace, and cloves, the too liberal use of which is an almost universal instinct.

For giving the finishing touch to clear Soups, or to soups and sauces containing egg or cream, *lemon-juice* and *cayenne* added in very small quantities are essential.

For Cheese Mixtures, salt and cayenne are always appropriate, and mustard often, while a few drops of lemon-juice will generally be an improvement.

In seasoning Farces and other Meat Mixtures, raw or cooked, 1 teaspoonful ($\frac{1}{4}$ oz.) salt and $\frac{1}{2}$ teaspoonful of pepper to the lb. of mixture are the minimum quantities; while for the richer mixtures of this sort, the addition of lemon-juice and cayenne must never be omitted.

Lemon-rind, if to be simmered in milk or other liquid, must be peeled off very thinly, so as to include none of the white part, which is bitter.

Grated Lemon-rind is apt to give a coarse taste, and must be used in very small quantities, if at all; and for sweet mixtures it is always best to merely extract the essential oil by rubbing the rind with sugar.

Lemon-juice, on the other hand, is, at least in small quantities, a safe addition to most things, even when as a *positive* taste it would not be desired, since it possesses a quite peculiar power of making other flavours apparent, while itself remaining imperceptible.

To Baking-Powder Cakes, especially plain ones, some lemon-juice is always, too, for another reason, an improvement, since it serves there to neutralize the alkaline taste of the powder.

The Nutmeg-Grater is such a dangerous implement in the hands of a cook without discretion, that we ourselves should be inclined to be on the safe side by interdicting it altogether from common use.

Cinnamon, too, requires control, though not quite so much; and cinnamon-powder kept for sprinkling over custards, etc., should always be mixed with an equal quantity of fine castor-sugar.

Essence of Lemon as flavouring, should never be used at all, as it always gives a suggestion of turpentine as well.

Vanilla, too, and other essences should be employed in the smallest quantities.

[N.B.—A much more delicate vanilla flavouring for custards, etc., is given by simmering the vanilla pod in the milk, than by the use of the essence. The same pod will do duty several times if washed and hung up to dry after being taken out of the milk.]

In conclusion it cannot be too strongly impressed (1) that no *fulness of flavour* can ever be obtained except

by the proper cooking of properly-mixed ingredients ; and (2) that the function of condiments added afterwards, is not (commonly, at least) to create tastes, but rather to heighten and develop those already existing.

It is just this distinction which, to take an extreme instance, the cook fails to realize who makes stock for soup without vegetables, and then expects to supply all its deficiencies with Worcester sauce and burnt onions.

CHAPTER XXII

DETAILS OF EXPENDITURE AND MANAGEMENT

A WOMAN who, on beginning housekeeping as the head of a small establishment, desires to practise what, in old-fashioned books, was called 'an elegant economy' (an expression, by the way, for which we have no in-offensive modern equivalent), should make up her mind to observe the three following rules :

1. Whenever possible, to choose, or have chosen for her by a competent person, all such things as meat, fish, poultry and game.
2. Each morning, before giving orders for the day, to go over the contents of the larder with her cook.
3. To pay all house-books weekly, or, should this be impracticable, at least to have them made up at the end of each week, and the different amounts noted.

We will take the choice of provisions to begin with. With all the more perishable articles of food, such personal inspection and choice is advisable, but with butchers' meat it is especially so, both because this repre

sents so considerable an item in the household expenses, and also because even at the best shops the qualities on hand are always very various.

A tradesman, even of the highest class, has always 'good,' 'better,' and 'best' among his wares, and to convince one's self that it is to customers who choose their meat for themselves that the 'best' commonly falls, it is only necessary to look some morning into the shop of any thriving butcher, and compare the first-rate little joints, without an atom of superfluous bone or fat about them, which, having been already picked out, are now set aside and marked as 'sold,' with the others of more ordinary appearance, which are being bundled into the cart at the door, for the benefit of distant clients.

Comparatively few housekeepers, however careful they may be in other ways, realize the amount of difference there is in economy between one joint and another, even when both are of a given weight and size, nor how large a saving of money can be effected by systematically buying only those which entail the smallest amount of waste.

Such joints being, however, less advantageous to the seller in the same proportion as they are more so to the buyer, it is needless to expect that they will be ever voluntarily supplied or offered to customers who can be contented with anything else; and for this reason it is that a few minutes spent once or twice a week in choosing what is wanted, or, in default of this, carefully written orders and persistent refusals to take what does not accord with them, will, in the course of the year, strike so heavy a percentage off the butcher's book.

Some trouble is, of course, thus involved, especially

when things have to be returned from a distance ; but as such returns are generally as inconvenient to one party as to the other, they have not, as a rule, to be often repeated—a tradesman soon learns from them who are the people who *must* be well served, and if he wishes to retain their custom, will take care to serve them accordingly.

In the choice of meat some knowledge is, of course, needed, but none of a kind not easily acquired by anyone whose powers of observation are tolerably keen.

In books on cookery and housekeeping, rules for marketing of some sort are generally to be found, but the amount of sniffing, prying, and handling, which they commonly suggest, makes them rather difficult to follow. In most cases, however, no such exhaustive post-mortem examinations are in the least necessary to give a perfectly good idea of the quality of either the fish, flesh, or fowl which may form the subject of choice ; and, in the case of butchers' meat especially, the outward and visible signs of good condition are so impossible to counterfeit—colour, contour, and general appearance speak so well for themselves—that what to take and what to avoid may, in most cases, be sufficiently determined by the eye alone.

Rules for choosing Mutton.

In home-grown mutton, the fat should be very white, tinged neither with red nor yellow, and of a waxy hardness. The *lean*, where, as in some parts of a leg, it shows through the skin, should be purplish-looking, and where freshly cut through, of a dark, brownish-red, or

marone colour; in texture plump-looking and fine-grained, but with little free moisture on its surface.

If the cut parts have been exposed for some time to the air these should be dry, and of a purplish-brown tint; whilst when *very* dry-looking, and of a colour verging on black, this may be always taken as a mark that the meat has been well hung, and is of excellent quality.*

In *colonial* mutton, the signs are different, and to a novice apt to be misleading.

Thus, a first-rate leg or shoulder of New Zealand mutton, when just fit to cook, has oftener than not the *appearance* of being in a state of advanced decomposition; since, though the lean, where cut through, except for being moister and more flaccid, looks much like that of ordinary meat, its colour, where seen through the outside skin, generally presents a lurid mixture of yellow, green, and purple, while the fat is of a dirty, reddish tint.

It is only on the *thawing* of the meat, however, that this singular appearance is assumed, for when it first comes out of the freezing chambers the fat is quite white, and the lean of the palest possible pink colour.

Frozen meat, it must always be remembered, requires very thorough thawing before it is fit to cook, and this thawing should be done not before a fire, but by merely leaving it to stand or hang for several hours in a kitchen or larder of ordinary temperature.

When completely thawed through it will be ready for use, and in very warm or damp weather will generally not bear keeping much longer; but in dry weather and

* In cool, dry weather, and in a dry airy place, good home-grown mutton may be hung from a fortnight to three weeks with advantage, and a week's hanging is the least that should, as a rule, be allowed.

in a dry place, it will be improved by being hung for two or three days. Owing to the extra quantity of moisture it contains, a leg or shoulder of colonial mutton should always be hung with the shank end downwards, as, if hung with the cut part downwards, a good deal of its juice will often drain away.

Rules for choosing Beef.

Here the *fat* should be either cream-coloured or pale yellow. If *dark* yellow, the animal has been fed on oil-cake, and the meat will be coarse and greasy. The *lean* should be of a bright cherry red, close-grained and somewhat moister on the surface than that of mutton ; while, if slightly clouded or marbled throughout with fat, extra good feeding and quality are denoted.

Foreign beef is often very good, but does not bear the same comparison with home-grown meat as foreign mutton will. To choose it the same signs hold good as for English, though here a slightly purple tinge in the flesh (especially of the round) is more often to be noticed. Except that the feeding is seldom *quite* equal to that of the best English beef, the chief difference is that, owing to being somewhat moister, it will not keep so long.

To choose Lamb.

In lamb, the fat should be delicately white, with a sort of pearly bluish tinge, and, as with mutton, hard and firm ; the lean a fresh pale pink, with, if anything, a faint tinge of brown. With every joint of lamb a piece of the transparent-looking membrane netted with fat and known as 'caul' should be sent, to be fixed over it and protect it while roasting.

Colonial lamb is very good, and, of course, much cheaper than English lamb, but the characteristic colour and flavour which distinguish the latter are for some reason or other lost in the freezing, so that, except by its size, it is scarcely to be distinguished from mutton, whether raw or cooked.

To choose Veal.

The fat of this is whitish, with a filmy, semi-transparent sort of look, and the lean less firm-textured than that of other meat. It should look plump and fine-grained, however, and in colour should be of a fresh madder pink.

To choose Pork.

To be delicate, pork must be small and not too fat. A pig of five or six 'score' (100 to 120 lb.) gives the best roasting pieces; and a whole loin or neck of this should not weigh more than from 5 to 6 lb. The fat should be very white, the lean a delicate pink, like the gills of a button mushroom, firm-textured, close-grained, and, above all things, free from any kind of spots, these always denoting the presence of one or other of the parasites with which the flesh of pigs is specially liable to become infested.

Lamb, veal, and pork, will none of them bear much hanging, and, like all white meats, are spoilt if in the least high. Lamb and veal, therefore, should be cooked within two or three days of the time they are killed, while pork, if to be kept longer, should be just rubbed over on the outside with a little salt.

Livers and Kidneys.

These always require careful choosing. They should be very fresh, plump, firm-textured, and free from smell and from all spots or discoloration.

Kidneys of whatever sort must be skinned before cooking, and the white tube or 'duct' removed. Bullocks' kidneys are much cheaper than sheep's kidneys, and answer well for many purposes, provided they are soaked for several hours before using, either in milk and water, or in water with a little vinegar in it, the strong disagreeable taste which else distinguishes them being thus altogether removed. Equal quantities of milk and water, or $\frac{1}{2}$ pint of water to 1 wineglass of vinegar, are about the right proportions.

Amongst *livers*, calf's liver is usually considered the best, and is at any rate the most expensive; but lamb's liver, which costs much less, is for most purposes equally good. The main point with both, as with all internal organs, is that they should be perfectly fresh and healthy.

So much for the general signs of good meat.

The chief things to notice in the selection of special pieces or joints are as follows :

Legs and shoulders, whether of mutton or lamb, should be plump and short-looking; those that are well shaped in this respect are generally of good quality, so that from a row hanging side by side in a butcher's window, the shortest and stoutest are the ones which it is advisable to pick out for nearer inspection. A lump of fat at the upper end of the leg on the inner side is a mark of 'wether' mutton, which is always considered the best.

Small mutton, except for a large or very ravenous household party, should both for economy as well as quality be chosen; and where only little joints are wanted, mutton from either Welsh, Scotch, or New Zealand sheep, or from such moorland breeds as Dartmoor and Exmoor, is the best to get, legs being thus easily obtainable of 6 lb., or even less, shoulders from $3\frac{1}{2}$ lb. to 5 lb., and necks and loins from $2\frac{1}{2}$ lb. to 4 lb.

Even in getting ordinary sized mutton, a leg had better not, as a rule, exceed 9 lb. or $9\frac{1}{2}$ lb., while 8 lb. is plenty for a shoulder; for the meat grows coarser as it gets larger, and there is also proportionately more waste with it in the shape of bone and fat.

Very fat mutton, again, should always be avoided. In necks and loins especially, if very fat, there is an enormous amount of waste; $\frac{1}{2}$ in. depth on the outside of either of these parts is an ample quantity; and where there is more than this, a butcher, if required, will always pare it down.

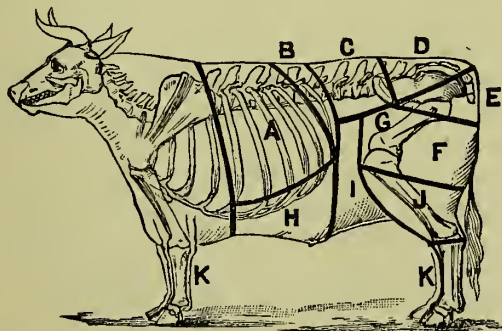
In choosing a *loin*, unless the kidney is left in, it should also be seen that no undue quantity of suet remains on the inside.

The kind of mutton to be specially selected for outlets has been described, together with the trimming of these, in the chapter on Entrées.

For mutton, the 'prime' roasting pieces are the leg, the haunch (*i.e.*, the leg and part of the loin), and the saddle, or the two loins joined together. Weight for weight, the leg contains the greatest quantity of meat in proportion to bone and fat. Besides these 'prime' joints, there are the shoulder, loin, neck, and breast, of

which, for a plainly-roasted joint, the shoulder is to be preferred.

In *beef*, for roasting and boiling respectively, the *sirloin* and *round* are best, and the *ribs* and *brisket* the next best; the greater amount of waste in the two latter, however, quite outweighs, in an economical point of view, the lower price per pound at which they are sold. The accompanying figure shows the chief cuts in beef, according to the English method of dividing it, in which, however, there are some local variations, and the proportions of bone to meat are also approximately indicated.



- | | | |
|--------------|---------------|--------------|
| A. Ribs. | E. Aitchbone. | I. Flank. |
| B. Wing-rib. | F. Round. | J. Knuckle. |
| C. Sirloin. | G. Topside. | K. K. Leg or |
| D. Rump. | H. Brisket. | Shin. |

FIG. 29.

The sirloin, C, which extends from the ribs to the pelvic bone, is usually divided into three pieces, varying in weight from 4 or 5 lb. to 12 or 14 lb., according to the size of the animal. Of these, the middle piece is, on the whole, the best to ask for, as, unlike the one

next the ribs, it has a good 'undercut' or 'fillet'; and, unlike the piece on the other side (the 'prime' cut as it is called), it is not disfigured or made difficult to carve by a piece of the pelvic bone left sticking in one side of it. From the sirloin to the tail, and comprising most of the pelvic bone, extends a three-cornered piece, D, from the upper side of which the highly-charged-for 'rump' steak is cut, while on the under side of it lies the specially tender 'fillet' steak, which some butchers will, and some will not, take out and sell separately.

Beneath this lies a second triangular cut, E, the 'aitch-bone' as it is called, an exceedingly awkward-looking, and therefore rather low-priced, roasting piece, much disfigured, and rendered troublesome to carve, by the piece of the pelvis and the head of the thigh-bone which it contains. Below this comes the thickest section of the leg, F G, which is usually split downwards into two parts, the smaller of these, G, lying to the front, and the larger, F, to the back of the bone. This last, which forms the *whole round*, is again divided longitudinally into two parts, of which the innermost is called the 'thick,' 'top,' or 'tender' side of the round, and the outermost the 'thin' or 'silver' side.

The small tapering piece, G, situated in front of the bone, and completing the section of the leg, goes sometimes by the name of 'topside,' but has various other local names as well. It is generally sold rather cheap, on account of its somewhat awkward shape, but it contains no bone and little fat, and the meat is tender and good, whether for roasting or for other purposes.

Good steaks can often be cut from the 'thick' side of the round, especially from the upper end of it; and this

piece is sometimes roasted also, but thus cooked is apt to be a little dry and close-textured. The 'silverside' is too tough either for *broiled* steaks or for roasting; but both this and the thick side are equally good, whether for boiling, braising, or stewing, as well as for pies, puddings, olives, or for any of the other made dishes or farces in which raw beef is required.

Either side of the round can be cut across into smaller pieces, but where a small, and at the same time well-shaped, salting piece is required, part of the 'silverside' (by preference the *middle* cut of this) is the best to order.

Very little except lean meat is included in any part of the round, but to make up for this deficiency, a butcher, if left to his own devices, will generally accompany each piece sent out with as large a lump of extraneous fat as he can prevail on his customer to accept.

From the knuckle, or tapering part of the hind-leg, J, is cut the gravy beef at about 8d. the lb.; and this is well adapted for making beef-tea, clearing soup, and for the cheaper sorts of stews.

The 'leg' or 'shin,' K, which extends from the hocks in the hind-legs, and the knees in the front ones, to the fetlock joints, is chiefly composed of bone and sinews, with a little meat intermixed, and can be bought at from 4d. to 6d. the lb. for stock-making.

Among the other somewhat inferior parts may be reckoned the neck and shoulder, and the lower walls of the abdomen, I, called variously 'bed,' 'thick' and 'thin' flanks, etc.

The 'brisket,' H, corresponds to the 'breast' in mutton. This, though inferior for plain salting and

boiling to the round, makes an excellent cold breakfast or luncheon dish, if after pickling it is braised, and then boned, pressed, and glazed, in the way described for a galantine. The ribs, A, can be cut off bone by bone, if desired. The three-cornered piece, B, next the sirloin, is usually called the wing-rib. It contains only one bone, and that a short one, and is a cheap, and at the same time not a wasteful, bit to choose.

Of the special cuts adapted for different sorts of steaks, we have already spoken (p. 16), and also of the way in which the meat should be trimmed and prepared before cooking.

Lamb.

This is divided in the same way as mutton, except that early in the year, while still small and scarce, less than a *fore* or *hind* quarter can seldom be got.

Veal.

Here, the part of the leg corresponding to the *round* in beef is called the fillet. This is the best and least wasteful part to get, either for roasting or for cutlets or made dishes. Similarly, ribs, sirloin, and the combined 'aitch-bone' and rump in beef, are represented in veal by 'best end of neck,' 'loin,' and 'chump.' Both neck and loin are good roasting pieces, but contain a good deal of bone. 'Knuckle,' corresponding to the 'gravity-beef' part of the leg, is usually boiled or stewed. All the skinny and bony parts of veal supply the best possible foundation stock for white soup, while from the feet, as is well known, can be extracted a jelly both delicate and strong. The way of stuffing and rolling the breast for galantines has already been described, as

also the different ways in which the head can be prepared (Chap. XVII.).

Pork.

Here the divisions are leg, loin—comprising ‘chump’ and ‘best end’—‘neck,’ extending from loin to head, and in some parts of the country called ‘sparerib’; ‘belly’ or ‘spring,’ corresponding to ‘bed’ or ‘flank’ in beef; shoulder or ‘forehand,’ comprising shoulder and breast; head or ‘cheek’; and the feet, or ‘pettitoes,’ *i.e.*, the legs below the hocks and knees.

The following table gives the chief joints of butchers’ meat, together with their average weights and prices :

MUTTON (ORDINARY SIZED).*

	Weight.	Price per lb.
Leg	9 to 9½ lb. ...	9d. to 11d.
Shoulder	7 to 8 lb. ...	8½d. to 10d.
Neck (whole)	6 to 8 lb. ...	8d. to 9½d.
„ (scrag end)	3 to 4 lb. ...	7½d. to 9d.
„ (best or outlet end)	3 to 4 lb. ...	9d. to 1s.
Loin (whole)	5 to 7 lb. ...	8½d. to 10d.
„ (best end)	3 to 4 lb. ...	9d. to 1s.
„ (chump)	2 to 3 lb. ...	8d. to 9½d.
Saddle	10 to 14 lb. ...	9d. to 1s.

MUTTON (NEW ZEALAND, OR MOORLAND AND MOUNTAIN BREEDS).

	Weight.	Price per lb.
Leg	5½ to 6 lb. ...	6½d. to 7½d.
Shoulder	4 to 5 lb. ...	6d. to 7d.
Necks and loins	3 to 4½ lb. ...	5½d. to 7d.
Saddle	7 to 9 lb. ...	6d. to 7½d.

In prices, Welsh, Scotch, Dartmoor, and Exmoor mutton vary of course according to locality. Thus legs

* Of course much larger mutton than this can be obtained, but, as has been already mentioned, its quality will be usually inferior.

and saddles, which in the London market would fetch 1s. 2d. or 1s. 3d. a lb., may be obtained on the spot for 9d. or 10d., whilst in shoulders and other second best parts, there would be a corresponding difference. New Zealand mutton usually varies in price from 6d. to 7½d. for the best parts; and from 5d. to 6½d. for the inferior ones.

BEEF (ENGLISH).

		Weight.			Price per lb.
Sirloin (cuts of)	...	4 to 14 lb.	...	...	10d. to 1s.
Round (cuts of)	...	4 to 14 lb.	...	...	9d. to 10½d.
Ribs	...	2½ to 14 or 15 lb.	...	...	9d. to 10d.
Brisket	...	4 to 10 or 12 lb.	...	...	8d. to 9d.

The prices of foreign beef are generally from 2d. to 2½d. per lb. less than for the corresponding parts of English:

LAMB (ENGLISH).

		Weight.			Price per lb.
Leg	...	4 to 6 lb.	...	...	11d. to 1s. 2d.
Shoulder	...	3½ to 5 lb.	...	...	10d. to 1s.
Neck	...	3 to 4½ lb.	} not divided	...	9½d. to 11d.
Loin	...	3 to 4½ lb.			
Saddle	...	6 to 9 lb.	...	...	10d. to 1s.

New Zealand lamb varies in price from 7d. to 8½d. for the best parts, and from 6½d. to 7½d. for the inferior ones.

VEAL.

This varies much in price in different places. It is usually charged at about 8½d. or 9d. the lb. for the inferior parts, 9½d. to 11d. for the fillet or best roasting piece, and from 11d. to 1s., or even more, for cutlets.

PORK.

This, too, is very uncertain. In many country places it may be had for 6d., 7d., or 8d. the lb., while in

towns it will often be charged for almost as highly as beef or mutton.

BACON.

This varies much in price, according to cut and quality. When a small piece of bacon only (from 3 to 4 lb.), is required, it is worth remembering that the part called 'flank' is nearly as good as the 'streaky' or prime cut, and little more than half its cost.

Suet is such an important ingredient in many dishes that particular care should be taken to have it fresh and of the best quality. The solid kidney suet, whether of beef or mutton, is always to be preferred, for though the price per lb. is a little more, it both keeps better, and goes much farther, than the thin sheets of rolled-up fat which go by the name of leaf-suet.

Beef suet should be cream-coloured or pale yellow, not deep yellow, or it will be oily and difficult to chop finely. Mutton suet should be of waxy whiteness, and very firm, hard, and dry.

Any glands, or 'kernels' as they are called, which show themselves when suet is cut through, should be at once removed, as well as any veins or parts discoloured with blood, as these, if left, will decompose quickly and taint the rest.

If there is the least smell about suet it should be melted out or 'rendered' directly (p. 313), as all taint, if this is done in time, will be got rid of, but else it will spoil everything it is put into. The firm, very hard dripping thus obtained can be chopped with as much ease as the best suet, and for most purposes can be used in its place.

When there is more suet on hand than is required for immediate use, bury it in flour, and it will thus keep perfectly for a fortnight or more, and without hurting the flour either. Some people have a prejudice against using mutton suet for cooking, considering that it gives a *tallowy* taste; but, so far as really good mutton kidney-suet is concerned, this is groundless, and it is always from 2d. to 3d. a lb. cheaper.

In keeping house for a small party, one special difficulty often felt is that of providing variety in the way of freshly-cooked meat dishes, without, at the same time, the infliction of a superfluity of subsequent *réchauffés*. The following table is therefore given, showing the capabilities in this way of the various joints, etc., procurable.

A Leg of Mutton may be—

(a) Boiled or roasted whole.

(b) Divided in two parts:

The fillet or upper part may be boiled or roasted.

The knuckle or lower part boiled.

A Shoulder of Mutton may be—

(a) Roasted whole.

(b) Piece under shoulder-blade removed for use in made dishes. The rest boned, stuffed and rolled, and either braised or roasted.

(c) Braised, blade-bone pulled out, egged, breadcrumbed and browned in oven.

A Neck of Mutton divided in three may be used—

(a) 'Scrag' for Irish stew.

(b) 'Best end' for cutlets, or roasted.

(c) 'Trimmings of cutlets' for any stews or made dishes.

Saddle of Mutton may be—

(a) Roasted whole.

(b) Braised whole.

[N.B.—Saddle, though thus admitting of no division, and little variety in cooking, has the advantage of being much more presentable as a 'cold joint' than mutton in any other form.]

Loin or Half Saddle may be used—

- (a) Chump end : stew, curry or pie.
- (b) Best end : for filleted cutlets ; or else boned, stuffed, rolled, and either roasted or braised.

Sirloin of Beef may be—

- (a) Roasted whole, with the bone in.
- (b) Boned and rolled.
- (c) Top only, boned and rolled ; fillet being kept for cooking separately.

Fillet of Beef may be—

- (a) Roasted.
- (b) Larded and braised.
- (c) Divided into steaks or cutlets.

Or, a sirloin, if very long, can be divided in three :

The upper and under cuts used as above, and the fat, streaky part at the end, either baked with potatoes, or salted and boiled for the servants' dinner.

Ribs of Beef may be either—

- (a) Roasted whole, or
- (b) Boned and rolled.

Round of Beef may be used—

- (a) The thick side for roasting, or for salting* and boiling.
- (b) The thin or silver side, for salting and boiling.
- (c) Any part, for steaks, pies, puddings, farces, and made dishes.

* The following is a reliable pickle :

Water, 1 gal.
 Bay salt, $1\frac{1}{2}$ lb.
 Coarse sugar, $\frac{3}{4}$ lb.
 Saltpetre, 1 oz.
 Bruised peppercorns (tied in a bit of muslin), $\frac{1}{2}$ oz.

Boil all these together, taking off any scum which rises ; pour into an earthenware pan, and when quite cold it will be ready to use.

The pickle must be deep enough to cover the meat, and the lid of the pan should also be kept on. A piece of beef weighing 6 or 8 lb. will be sufficiently salted in about a week. Beyond this an extra day may be allowed for each extra lb. of weight.

Before cooking, wash the meat well in cold water, or the broth will be too salt to use.

It is unnecessary to put salt meat on in *boiling* water to begin with (see directions for boiling, p. 14), as the salt has already con-

Veal may be used—

- (a) The fillet: to roast, and for cutlets, and fricandeaux.
- (b) The trimmings: for quenelles, soufflés and creams, farces, pies, and meat-jellies.
- (c) Loin and neck: to roast and for cutlets.
- (d) Knuckle: to boil or stew.

Some further variety in the way of freshly-cooked meats may be obtained by ordering such things as brains, livers, kidneys, sweetbreads, and ox-palates. Various ways of using these are given in the chapter on Entrées.

In choosing or ordering any kind of meat which admits of being *cut to weight*, it should always be remembered that if small and well-proportioned pieces are required, these can only be obtained by being taken *from a small animal*. A bit of sirloin of beef thus, weighing

tracted the ends of the fibres, thus preventing the further escape of the juice. It can therefore be put on in water nearly, but not quite, boiling, and simmered the whole time.

After the pickle has been in use for 6 weeks or so, it should be reboiled and skimmed, more salt, sugar, and saltpetre (about a quarter of the original quantities) being at the same time added to it.

Another, but rather more troublesome, way of salting meat, is by rubbing it over, to begin with, twice a day with a mixture of powdered saltpetre and coarse sugar; and then, after 2 days, with salt—either bay salt or common salt. A sort of pickle is thus formed with the natural juice of the meat, and in this the meat must be turned, and at the same time well rubbed, twice a day, till finished. As with the former method, after the first 6 or 8 lb., an extra day's salting may be allowed for each extra lb. weight of meat.

The quantities of the pickling ingredients required for a piece of meat of the above weight would be, for the first rubbing, about $\frac{1}{2}$ oz. of saltpetre and 2 oz. sugar; and for the second, about $\frac{1}{4}$ lb. of salt and $\frac{1}{4}$ oz. of crushed or coarsely-ground pepper.

It should be always remembered in pickling, that *saltpetre*, the use of which is to colour the meat red, must be sparingly employed, as it also tends to harden it; while, for the same reason, *bay salt*, if at hand, is to be preferred to common salt.

4 or 5 lb., if taken from a large bullock, would look merely like a great ridiculous chop ; while an equal weight from an animal of the small Scotch or Red Devon breeds would make a perfect miniature joint ; and the same would also be the case with any part of the round.

Most butchers keep, or at any rate can obtain, small meat, as there are always certain people who insist on having it ; but not being as profitable to dispose of as the larger kinds, it is never so willingly supplied, the only customers who commonly succeed in getting it being those who will not take anything else.

When ordering, therefore, it is always well to be explicit on this point, specifying not only ‘so many pounds of sirloin,’ etc., but so many pounds of *small* sirloin, or whatever it may be ; and when choosing meat in person, it is best, before allowing anything to be cut off, to get the attendant to indicate approximately what size (as to length, breadth, etc.) the weight required from a given carcase will be.

Like meat—fish, poultry and game are always to be had better by choosing them, though in this matter meat, as the larger article of consumption, must take the precedence.

To choose Fish.

This is very easy if the following salient points, indicating freshness and condition, are borne in mind :

1. The eyes should be bright.
2. The body should be firm and plump.
3. The skin smooth and unwrinkled.
4. The colours fresh and clear.

If *all* these signs are present, the examination of the *gills*, of which the red colour is a well-known mark of freshness, may be omitted.

In choosing *cut* fish, such as cod, turbot, or salmon, the flesh should look firm and closely grained, not fibrous or watery.

Never buy a *flat* fish without seeing both sides of it, for the gray side more readily betrays want of freshness than the white one, which is that usually exposed. In a plaice, especially, an absolutely certain sign is the colour of the spots on the dark skin. If all these are bright red, the fish is sure to be a very fresh one, while in proportion as some or all of them have become orange or tawny it is stale.

With *herrings*, the longer they have been out of the water the redder they will be about the head. When the whole face is suffused with dark red, verging on brown, they should always be rejected.

Bright eyes are in all cases a conclusive test of freshness, as once lost they can never be artificially restored; and for this reason the whiting and other fish sometimes seen exposed for sale, with heads cut off or eyes scooped out, are things to be avoided. But though the bright eyes of a fish cannot thus deceive, there is yet, as it happens, one particular case worth mentioning in which its *dull* eyes may—that, namely, of the ‘pout,’ ‘whiting pout,’ or ‘blind whiting,’ as it is variously called, on those parts of the coast where it is common.

This is a fish usually hawked about on the spot, and sold at a very cheap rate considering its excellent quality, because it will neither keep nor bear travelling.

On being first caught, its eyes stick out on each side

of its head, like the lenses of a policeman's lantern, but on its leaving the water they begin almost at once to collapse and shrivel to a milky-looking film. Except for this peculiarity it is something like a thickly-made, dirty-looking whiting, with a deep chest, tapering tail, a purplish splotch behind each gill, and a well-marked line down the side. Appearances are against it, as, besides its filmy eyes, it has almost from the first a perceptible smell, which with anything like staleness is intensified. When quite fresh, however, it is among the best of our smaller fish, quite equal indeed in flavour and texture to dory—which in these points it much resembles. It is so cheap, that, in the parts where it is plentiful, 5 or 6 lb. weight may often be got for a shilling.

Poultry and Game.

In choosing these, regard must be had to :

1. Age.
2. Freshness.
3. Shape and condition.
4. Colour of skin and legs.

Age in fowls, can be told by the legs and feet, and in some degree by the comb, though this differs much with different breeds.

In young birds the legs and feet are smooth, and the scales overlap each other but slightly, while the spurs of males under a year old are represented only by scaly knobs, through which the true spur pushes itself later on.

In birds of either sex, the legs after the first year begin to look rough, and as the scales grow larger and

come to overlap one another more deeply, they become, in the black-legged varieties, of a grayish tint.

The comb and wattles of a young fowl will be comparatively small and close-sitting, and only in pullets which have begun to lay, or are on the point of laying, will they have assumed mature proportions.

Neither fowls nor turkeys should ever be anything approaching to overhung, and any with the least tinge of green in the flesh should be rejected.

When fresh and in good condition, the skin of a fowl or turkey should look clear and unwrinkled, and the flesh plump and firm. In colour the skin and legs vary much with the breed. White skins are considered best for boiling, while yellow ones will do well enough for roasting. For boiling, the colour of the legs does not matter, as they are cut off at the hocks. For roasting, white legs are preferred to black or yellow ones, but this is a mere matter of taste and does not really signify.

For roasting, grilling, and plain boiling, fowls of the first year are best; but for braising, or for making into galantines, old ones, which are both larger and cheaper, will do very well. Or, again, an old fowl or turkey, as is well known to poultry-keepers, if *first* braised or boiled, and *then* roasted, will be found quite exceptionally good.

In ducks and geese, the degree of softness and elasticity of the feet is the best criterion of age, and the rounded contour of the breast, of condition.

Game and wildfowl require more careful examination than poultry, both because they need so much more hanging, and because they are generally sold unplucked. As in poultry, the smoothness of the legs in grouse,

pheasants, or partridges, will show whether they are this year's birds, while an additional test is furnished by the softness of the beak.

To apply this, take hold of the bird by the lower mandible only, and try to hold this out straight, so that the bird shall hang at right angles to it. If the bird is old, the beak will remain stiff in this position, but if young, it will give way and bend in the middle.

To judge of the degree of hanging a bird has received, notice if the eye is so sunk as to be scarcely visible; in this case it will undoubtedly have been killed several days; while, if when opened it looks bright and clear, not more than two or three days will have elapsed.

Again, should a feather from the lower part of the back pull out very easily, the hanging in most cases will have been sufficient to at least make it tender, while if on blowing up the feathers of the abdomen a distinctly green tinge is there visible, further keeping, at any rate for average tastes, will be inadvisable.

On this point, however, it must be always borne in mind that no game bird will taste even moderately high when cooked, unless it has been hung long enough to make it, before cooking, in some degree offensive.

To tell the *condition* of an unplucked bird, turn back the feathers from the breast, and see if this looks plump; and weigh the bird in your hand, gauging the weight against the apparent size.

Do not, if it can be avoided, choose a bird that has been badly shot, as when much shattered, some parts will become uneatable before the rest is tender.

Very *bright* plumage generally denotes age, and tempting-looking specimens have sometimes to be re-

jected on this account; but *undefaced* plumage, setting softly and naturally about the body, is so much a sign of probable good condition, that it is best to pitch upon such birds to examine first.

Of course, this does not apply to birds which have travelled long distances closely packed, such as prairie hens, hazel hens, and sometimes ptarmigan; though even here the comparatively good state of the plumage, where there are numbers to select from, is some guide.

In choosing rabbits and hares, the young can be known from the old ones partly by the sharpness of the claws, and partly by the ear tearing easily. In old ones, too, the front teeth will be very long and yellow.

Rabbits, like poultry, should be cooked while fresh; but hares require to be well hung, and with these, as with other game, the condition of the eye will show approximately how long it is since the animal has been killed.

The above rules have been selected from among others as being simple and readily carried out. So long as they are borne in mind, the choice of provisions should present no difficulty worth mentioning, and very little experience will be needed to enable anyone to apply them with ease and certainty.

We will now go on to consider the daily stocktaking—the second of the three special practices advocated at the beginning of the present chapter—and which, taken together, may, in fact, be looked on as the three main pillars of sound household government.

The task of inspecting the contents of the larder with the cook, before giving her day's orders, is one from which no woman who has to be her own

housekeeper should dispense herself ; but it is one also which will be effectively discharged in proportion as she qualifies herself for its performance, by learning to what special points her attention should be directed while thus engaged—what, for instance, she should expect to see set aside and what not, and to what uses the things so kept may be best applied ; and, again, it should be particularly borne in mind that such a survey, if to produce good results, must, in the first place, not be an unduly lengthy one, and, in the second place, that it must not be intermittent. If the former, no servant will stand it ; and if the latter, whenever it does occur, it will inevitably be resented as implying some sort of suspicion.

The practice, as a matter of fact, is one that is often begun, and, on being found a failure, quickly abandoned ; but its being thus a failure is almost always from lack of one or another of the above precautions, and if these are observed, a mistress will find that, instead of being a mere tax on her own time and her cook's temper, a daily survey of this sort will both strengthen her own grasp on the reins of household government, and supply her cook with just that stimulus to exertion which a well-intentioned servant will for the most part welcome rather than dislike.

The first thing, then, that mistress and cook should unite in noticing is :

- (a) What there may be in the way of soup, fish, meat, entrées, or sweets left from the previous day, and in what shape these can best reappear ; also, what other smaller fragments there are of

meat, fish, etc., which can be advantageously used again.

- (b) The amount of available material on hand in the shape of meat, bones, or vegetables for the day's stock or soup-making.
- (c) The condition of meat or game in process of being hung.
- (d) What amount there may be of pieces of stale bread, to be used in one or other of the ways below enumerated ; or of bits of fat, cooked or uncooked, which ought to be melted down to keep up the supply of dripping.

The various things which a cook should habitually set aside each day for subsequent use are, therefore, as follows :

1. Remains of entrées and sweets, etc., which admit of being used again.
2. Remains of clear and other carefully made soups, as well as of good gravies and sauces.
3. Trimmings, however small, of meat, raw or cooked, poultry, fish, game, ham, tongue, and bacon—the three latter being (even in the smallest quantities) specially useful for flavouring. Bacon *rinds* should also be kept for the same reason.
4. All bones of meat, poultry and game, whether raw or cooked ; also fish-bones, if fish-stock for soups or sauces is wanted ; also partly exhausted vegetables which are worth putting again in the stock-pot.
5. Any spare bits and trimmings of fat, whether raw

or cooked ; also any *skimmings* of fat that may have been taken off cold stock or gravy.

6. Remains of the more delicate cooked vegetables, such as young green peas, young carrots, asparagus, and new potatoes ; also cold mashed potatoes, and any rather waxy boiled potatoes, can often be made useful.
7. Crusts of stale bread, and the trimmings of toast and croûtons, which, where the finer sorts of cooking are done, quickly accumulate.
8. Bits of stale cake and biscuit (especially sponge cake), and pieces and crumbs of broken rusk and biscuit, such as are always to be found at the bottom of every tin.
9. Any *whites* of eggs left over, when the yolks only have been used.

The above should all be put neatly away—meat on one plate, fish on another, vegetables on a third, etc. ; soups, sauces and gravies in separate basins. Bits of stale bread should be kept in a dry, covered earthen pan, cake and biscuit crumbs in covered tins. All bones, bits of meat, etc., should be set aside on clean dishes, and in weather in which there is any doubt of their keeping well through the night, a little salt, vinegar and pepper should be sprinkled over them. Any piece of raw meat which admits of it should be hung from a meat-hook, not laid on a plate, and, if its keeping otherwise is doubtful, should be just brushed over with a little vinegar and salt.

No one who has read through the foregoing pages can have failed to notice how many of the finer, or, as

they are sometimes called, 'high class' preparations are made up of numbers of different kinds of things mixed together in very small quantities; and cookery of this kind is economical, precisely because it enables much to be used to advantage that would otherwise be practically wasted—so much so, that where intelligent care is taken of the trimmings and remains of more substantial dishes, the materials for the lighter ones will in a great number of cases be found ready to hand.

We will take the uses of the above collections of *débris* in the order in which they stand :

1. Remains of entrées and sweet dishes should be put away, as far as possible, undisturbed. For some of the ways in which they may be rearranged the reader is referred to Chaps. VI., VII., and XVII., and others will readily suggest themselves.
2. Any remains of clear soup, with a little additional colouring and flavouring, will make the perfection of gravy for steaks, poultry, or game. Or, again, it may with great advantage form part of the liquor used in making aspic jelly; or, with the addition of gelatine, can be itself used in place of aspic for chaudfroids, etc.* Thick soups and purées, again, can always be added to other non-transparent soups, and in many cases will do duty very well for sauce. Those with egg or cream in them, it must be remembered however, should not be reboiled,

* The addition of even the finest gelatine to clear soup would cloud it, so that for *transparent* aspic it would have to be recleared.

and all should be used pretty quickly, as if long kept they are liable to get sour. Good gravies and sauces are always worth keeping, even in the smallest quantities, as a spoonful or two ready at hand will often save much time and trouble in making fresh.

3. Any sort of meat, game, poultry, or fish will furnish foundations for the different minces, ragoûts, and farces already described, and no bits, raw or cooked, need be despised as too small for such purposes, especially as (within limits, of course) variety here is an element in success.
4. Of the reservation of bones and vegetables for the stock-pot we need here say but little, as this part of our subject has already been fully discussed (see Chap. IV.); and we need only repeat that it is on the care and cleanliness with which this matter is attended to, that the possibility of combined excellence and economy in the finer sorts of cookery in great part depends.
5. Bits of fat should be *run out*, or *rendered* (see p. 313), once or twice a week, according to the weather. Where all available fat is thus utilized, the stock of good dripping on hand need seldom get low. There is, moreover, a special reason for insisting on fat being utilized in this way, since not only is there a great saving thus in the purchase of lard for frying, but all question of it as a 'cook's perquisite' is removed, and with it a most direct premium on waste and dishonesty.

6. Delicate vegetables, in very small quantities, can be mixed together and used in ragoûts, and will thus supply also some of the very best salad mixtures (see Chap. XVIII.)—a fact which the un-salad-loving English cook generally finds some difficulty in believing. Cold mashed potato, again, can be made up into little balls and fried like rissoles or croquettes, or used for fish-cakes, cottage-pie, and in numbers of other ways; while cold and rather waxy potatoes, if cut in thin slices and fried, make an excellent breakfast dish, and are also very useful in salad-making.
7. Crusts and trimmings of bread collect quickly where much cooking requiring the use of bread-crumbs, croûtons, etc., is in demand; and these are often wasted, though there are many uses to which they may be applied. Soaked in cold water, wrung out dry, and finely crumbled, they will serve the purpose of fresh breadcrumbs in almost any kind of stuffing or pudding-mixture for which these would otherwise be wanted. Lightly browned, and dried in a cool oven, they can be rolled, sifted, and stored, for strewing on the tops of soufflés, gratins, etc.; and they supply, too, a foundation for many really good puddings, of which the two given at pp. 101, 102, are examples. This special sort of hoard, moreover, is one which will be less apt to unduly accumulate if its contents are regularly overhauled and disposed of.

8. Pieces of cake and cake-crumbs can be used in making various custard-mixtures and cabinet-puddings, and for the foundations of trifles, creams, etc. The bits of sponge finger-biscuits which come off when trimming them for the walls of a Charlotte Russe (p. 211) should always be kept for these sort of purposes. Cake-crumbs are also often wanted for sprinkling inside the moulds of different steamed puddings.

9. Whites of eggs should be reserved for—

(a) Soup-clearing.

(b) Meringues and icing mixtures.

(c) Cream-like fruit-whips or 'snows' (p. 188) to put over sweet dishes of the trifle kind, and also for such biscuits as macaroons, ratafias, etc., for which no yolks are required.

The capabilities of the material in hand for contributing to the day's requirements having been ascertained, what is further needed will appear; and the amount of this will be naturally much lessened when, as will often be the case, the foundations or accessories of soup, entrées, and sweets are seen to be ready provided.

On the Weekly Payment, or Auditing, of House Bills.

This, the last of the three rules above laid down, may perhaps be called also the most important, as without it the observance of both the others will remain in some degree futile.

However careful we may try to be in detail, no expenses can be efficiently controlled of which we do not know the extent ; and, other things being equal, bills which, like house bills, are always growing, will generally speaking be found smaller or larger in proportion to the time they cover, according as they are more or less frequently discharged—an effect for which there are two at least very obvious causes, viz. :

- (1) That since a long bill acts almost inevitably as an anchor to a particular shop, customers thus tethered are for the most part indifferently served ; while again
- (2) Where weekly bills are the rule, not only are mistakes easily detected, but any increase in scale of expenditure is easily detected likewise, and, if necessary, can be nipped in the bud.

If, therefore, you desire to be well served, and at the same time to retain the control of your own expenditure, before all things make up your mind, whatever other accounts are left to run on, to pay the house-books weekly ; or, if for any reason this is impracticable, insist at least on their being weekly made up, and each week go over them and register the separate totals.

Where a choice lies between ready-money payments and weekly ones, the advantage, we should be inclined to say, if anything, lies with the latter, since not only do a set of tradesmen's books save a vast deal of trouble in the daily entering of a number of items, but a customer whose weekly payments, however small, may be depended on, is always the last person who will be lightly disobliged.

Given, then, due care in the management of a house,

what, it may be asked, should be reckoned as a fair average consumption of provisions—one which, while betokening neither extravagance nor stint, will furnish a *unit* for calculating the cost of an establishment in this respect?

Tables of consumption are given in many books on housekeeping, but differ much according to the different scales of living which they represent; and it is, of course, impossible, even for the simplest *ménage*, to provide any exact rule as to quantities of bread, meat, butter, etc., because people of different ages, habits, and constitutions differ so much in their bodily requirements. Still, where care is taken both in the purchase and use of the more everyday articles of diet, experience goes to show that the following averages as to the amounts consumed per head are those which, approximately at least, the tradesmen's books should indicate:

			Per Day.		Per Week.
Meat	...	...	$\frac{1}{2}$ to $\frac{3}{4}$ lb.	or	$3\frac{1}{2}$ to $5\frac{1}{4}$ lb.
Bread	...	...	$\frac{1}{2}$ to 1 lb.	,,	$3\frac{1}{2}$ to 7 lb.
Butter	...	...	$1\frac{1}{4}$ to 2 oz.	,,	$\frac{1}{2}$ to $\frac{3}{4}$ lb.
Tea	...	...	(about) $\frac{1}{2}$ oz.	,,	$\frac{1}{4}$ lb.
Milk	.	...	$\frac{1}{4}$ to $\frac{1}{2}$ pint	,,	$1\frac{3}{4}$ to $3\frac{1}{2}$ pints.
Sugar	...	...	(about) 1 oz.	,,	$\frac{1}{2}$ lb.

Butter, sugar, or milk, *for cooking*, are not here included, since of these, as well as of eggs, the quantities required must depend entirely on the sort of cooking done. With regard to the meat averages given above, it may be taken as a general rule that men require more meat than women, and growing youths most of all; also, that active and out-of-door occupations conduce more to meat-eating than do indoor and sedentary ones.

A high meat average must also be reckoned for those

who, from difficult digestion or other causes, are limited chiefly to meat which has been freshly cooked, appreciably more being always used in this way than when *réchauffés* are admissible. Again, where very plain cooking is the rule, the actual weight of meat consumed will nearly always be greater than where the modes of preparation are more elaborate. Taking it all round, however, it may safely be said that where a household consists mainly of women and children, the lower average should prevail, while in proportion as men and youths predominate, the higher one may be expected. In estimating the quantity of meat consumed, poultry, fish, and game must also be taken into account. A large solid bird like a turkey may be reckoned (after drawing) as weight for weight equivalent to butcher's meat; but smaller birds, which contain more bone in proportion to flesh, and fish, which is both more watery and less nutritive, must be rated lower.

Bread, even more than meat, is a variable item of expense, some people habitually eating a good deal, and some people hardly any. One pound a day, or rather over three half-quartern loaves a week, is a *high* average for each person. With flour, however, at ordinary prices, if the baker's book does not exceed one penny a day per head, there will not be much amiss. Any *considerable* quantity of flour used in pastry-making would not be here included.

With regard to certain kinds of groceries, again, it is difficult to say even approximately what the limits of cost should be. For such common necessities as tea, coffee, sugar, pudding stuffs, and the more ordinary condiments, about 1s. 6d. a head should be sufficient, generally speak-

ing, to cover ; but where oil, anchovies, olives, pistachios, truffles, preserved fruits, and other accessories of the finer sorts of cooking have to be added in, the weekly totals are of course greatly swelled ; and with things of this kind, as well as with butter and eggs, the only real safeguard against extravagance lies in a knowledge, on the housekeeper's part, as to what of these are really required, and in what quantities. One thing in concluding this part of our subject, may, however, be said with certainty, viz., that the better food is cooked, and the more within reasonable limits it is varied, the less *wasteful* (using the word in a physiological sense) will be its consumption ; since the more perfectly a substance is cooked, the more perfectly it can be digested, while the varied wants of the system are much more economically supplied by a varied than by a monotonous diet. Wherever, then, economy in the cost of food has to be studied, variety in its character should be studied also.

With regard to servants' meals especially this is sometimes apt to be forgotten, but, as a matter of fact, where care is taken that these should be diversified by some such daily additions as of plain sweet puddings, soup, jam, and cake, not only will their comfort and wholesomeness be increased, but their cost actually diminished.

Whenever it is desired to keep the house-books strictly within certain limits, it is advisable to adhere, as far as possible, to some fixed plan in the ordering of the necessary supplies. Thus, with meat, for instance : supposing you wish to limit your butcher's book to the sum represented by the lower of the two averages given above, viz., to $3\frac{1}{2}$ lb. weekly per head, you will do this most

effectually by reckoning up, to begin with, the total quantity which this will cover, dividing it as conveniently as possible between certain joints, and fixing on some rotation in which these shall succeed each other.

Orders which follow each other thus regularly are commonly well executed, and the given foundation of raw material thus provided, while allowing great scope for variation in use, at the same time saves a great deal of the trouble involved when each fresh combination has to be separately thought out, without any such starting-point.

As examples of this kind of division the two following specimens may serve :

Let us assume a household of seven people, which on the above computation will require $22\frac{3}{4}$, or, to avoid fractions, 23 lb. of butcher's meat weekly.

For a *ménage* requiring small joints, varied by made dishes, No. 1 will make suitable provision, while where the family taste is of the 'roast beef and plum-pudding' order, No. 2 will accord with it best.

No. 1.				No. 2.			
Leg of mutton	...	...	7 lb.	Leg of mutton	...	...	9 lb.
Sirloin of beef	...	...	$5\frac{1}{2}$ lb.	Sirloin of beef	...	...	8 lb.
Salting piece of beef	...	...	$5\frac{1}{2}$ lb.	Loin of mutton	...	...	$5\frac{1}{2}$ lb.
Solid piece of beef or veal for made dishes	...	...	3 lb.	Suet	...	...	$\frac{1}{2}$ lb.
Shin or gravy beef for soup	...	...	$1\frac{1}{2}$ lb.				
Suet	...	...	$\frac{1}{2}$ lb.				
Total ... 23 lb.				Total ... 23 lb.			

If more bony pieces, such as ribs of beef, or breast or neck of mutton, are substituted for the above, the same weights will not go so far, but something will be saved

on the price of the meat per lb. To prevent the total amount being exceeded it is better in all cases to give what is really the *exact* weight required as the *maximum* that will be taken, since the tendency on a butcher's part is always to send too much rather than too little.

In the country, or at a distance from good co-operative stores, tea, sugar, rice, sago, pearl barley, etc.—things of which the consumption is a steady one, and which do not spoil by keeping—are much better bought in large quantities; such stocks, however, being given out a pound or so at a time, not placed entire at a servant's disposal, as the sight of an apparently indefinite quantity to take from will almost always create a sort of recklessness in use.

Having spoken thus at some length of economy in material, a few words may be said in conclusion as to economy in time, a thing which, where few servants are kept, is a matter of great importance. In establishments where the cook has not only the kitchen, but the scullery work also, on her hands, it seems often to be taken for granted that many labour-saving appliances which as a matter of course would be provided for the use of a larger staff are not needed for that of a small one. Just the contrary, however, as a matter of fact, is the case, and it is penny wise and pound foolish in the extreme not to go on this principle when furnishing a small kitchen.

Such mechanical helps, thus, as a good mincing-machine, an egg-beater, a large firm mortar (if possible a fixed one), a potato-masher or purée presser, stands for straining soups and jellies; a sufficiency of sieves, moulds, and cutters; the right sort of knives for

filleting and boning ; a screen or some sort of cupboard for keeping things hot in front of, or above, the stove ; and, last, but not least, a hot-water bath or bain-marie, in which soups and sauces, which would else exact constant attention, may be safely left to keep hot till required ; these, and such as these, will not only enable a far better class of work to be turned out by a comparatively unskilled servant, but will make one pair of hands go nearly as far as two would do, without such assistance.

The difference caused by these additions, in the sum total which must be spent even on the simplest kitchen furniture, is but trifling, and the subsequent saving of time, temper, and material is certain to be well worth it.

On the Calculation, from Weekly Totals, of Rates of Maintenance per Head.

In houses where there is much coming and going, and where the numbers consequently fluctuate at every meal, the totals of the week's books will, of course, often vary widely, and the actual *maintenance rate* for members of the household will become a matter of further calculation.

To remain cognizant of this rate is, however, always desirable (at least, where increase in *scale of expenditure* is to be avoided), and therefore in the weekly entry of the house accounts some method should if possible be employed, which will allow it to be readily ascertained.

As an example of such a method, a form, which has been designed with some care, is here appended.

The provisional figures in *italics* show the manner in

which it is to be filled in. The headings can be varied easily to suit individual requirements, and the arrangement is one that may be recommended, both on this account, and for the simplicity of the calculation by which the desired result is obtained.

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THE END

FORM FOR ENTERING HOUSEHOLD ACCOUNTS AND CALCULATING RATES OF EXPENDITURE.

Week ending _____

Data required. { Average No. of Household 8
 Estimated cost of maintenance per head (weekly) - 10s. 6d.
 " " " " (daily) - 1s. 6d. } Average cost of each { Breakfast per head 4½d.
 Luncheon " 4½d.
 Dinner " 9d.

TABLE A.									TABLE B.					TABLE C.		
	Meat.	Bread.	Dairy.	Fish.	Poultry and Game.	Vegetables.	Groceries.	Sundries.	Members of Household absent at				Guests present at			
	£ s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.	s. d.		Breakfast.	Luncheon.	Dinner.	Breakfast.	Luncheon.	Dinner.	
Monday - -	...	{ 0 8 flour, 7	2 0	1 0	...	1 0	5 0	Duck - - - 3 6	Monday - -	2=0 9	1=0 4½	1=0 9	1=4½	2=0 9	2=1 6	
Tuesday - -	1 0 0	0 8	2 0	2 0	3 6	0 4	...	Pork - - - 1 6	Tuesday - -	...	1=0 4½	3=2 3	1=4½	...	2=1 6	
Wednesday	...	0 8	2 0	0 6	...	0 4	3 0	Eggs - - - 0 6	Wednesday-	1=0 4½	...	...	...	2=0 9	5=3 9	
Thursday	...	0 8	2 0	0 6	...	1 4	...	Mushrooms 0 6	Thursday -	...	2=0 9	...	...	...	...	
Friday	0 8 0	0 8	1 0	...	...	1 0	7 0	Fish - - - 0 6	Friday -	...	...	2=1 6	...	1=0 4½	1=0 9	
Saturday	...	0 8	1 0	2 0	3 6	1 6	...	Apples - - 1 2	Saturday -	4=1 6	1=0 4	...	...	1=0 4½	...	
Sunday - -	...	0 8	2 0	...	...	0 6	...	...	Sunday - -	...	...	...	...	...	2=1 6	
	1 8 0	5 3	12 0	6 0	7 0	6 0	15 0	7 8		2 7½	1 11½	4 6	9	2 3	9 0	
TOTAL A.									TOTAL B.					TOTAL C.		
Meat -	.	.	.	.	.	1 8 0	} = £4 6s. 11d.									
Bread -	.	.	.	.	.	0 5 3										
Dairy -	.	.	.	.	.	0 12 0										
Fish -	.	.	.	.	.	0 6 0										
Poultry and Game	.	.	.	.	.	0 7 0										
Vegetables	.	.	.	.	.	0 6 0										
Groceries	.	.	.	.	.	0 15 0										
Sundries	.	.	.	.	.	0 7 8										
									Breakfasts	-	-	s. d. 2 7	Breakfasts -	-	s. d. 0 9	
									Luncheons	-	-	1 11½	Luncheons -	-	2 3	
									Dinners	-	-	4 6	Dinners -	-	9 0	
												9 1	12 0			

(D) Total A+(added to) Total B, or (£4 6s. 11d. + 0 9s. 1d.) = £4 16s. 0d. (or Total A+B).
 (E) Total A+B - (less) Total C, or (£4 16s. 0d. - 0 12s. 0d.) = £4 4s. 0d.

Sum thus obtained, or ... (£4 4s. 0d.) 10s. 6d., or average main-
 (F) Divided by No. of Household, or (8) tenance rate per head.

EXPLANATORY NOTE.

To ascertain, from the above tables, the actual rate of expenditure on food per head, it will be necessary, where numbers fluctuate, that absence of members of household, and presence of guests, shall be alike discounted. For this purpose, Total B (representing cost of food saved by absence of members of household) must be added to Total A (representing actual week's expenditure, as at D); and from the sum of Totals A and B, Total C (representing extra outlay for guests) must then be subtracted, making Total A+B-Total C (as at E). The amount thus obtained, when divided by the number of the household (as shown at F), will give, with more or less exactness (according as the figures assumed to begin with have been more or less accurate), the current weekly rate of expenditure per head.
 In the above form, entries and figures have been provisionally inserted in italics, to show the manner of filling in and working. The actual and assumed rates have here been made to tally; where they fail to do so, the assumed rates will have been either too high or too low. If desired, separate maintenance rates can be assumed for different classes of persons—e.g., 'members of family and servants,' or 'men and women.' When this is done, however, extra columns for entry in Tables B and C must be provided.



